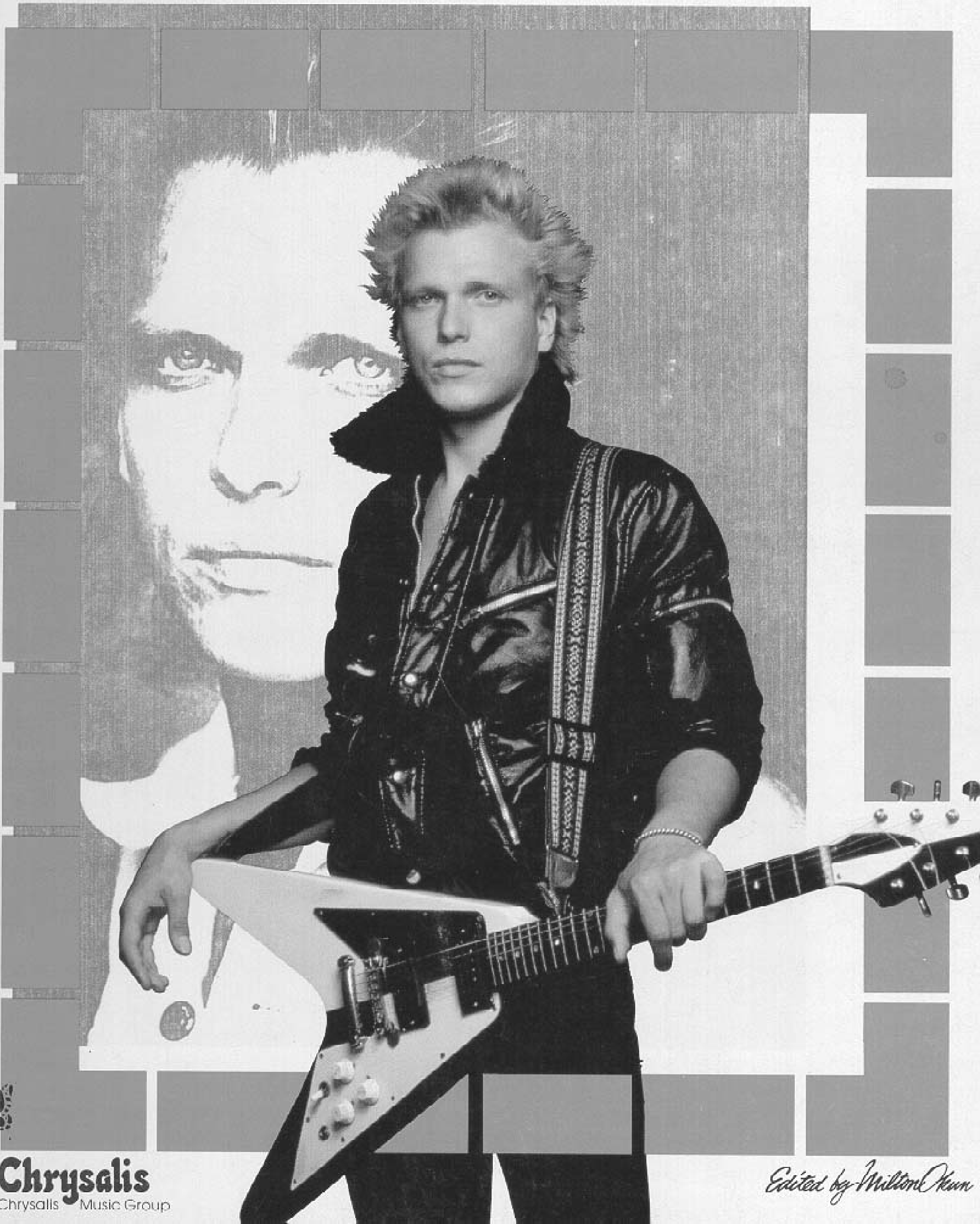
MICHAEL Schenker

PLAY IT LIKE IT IS

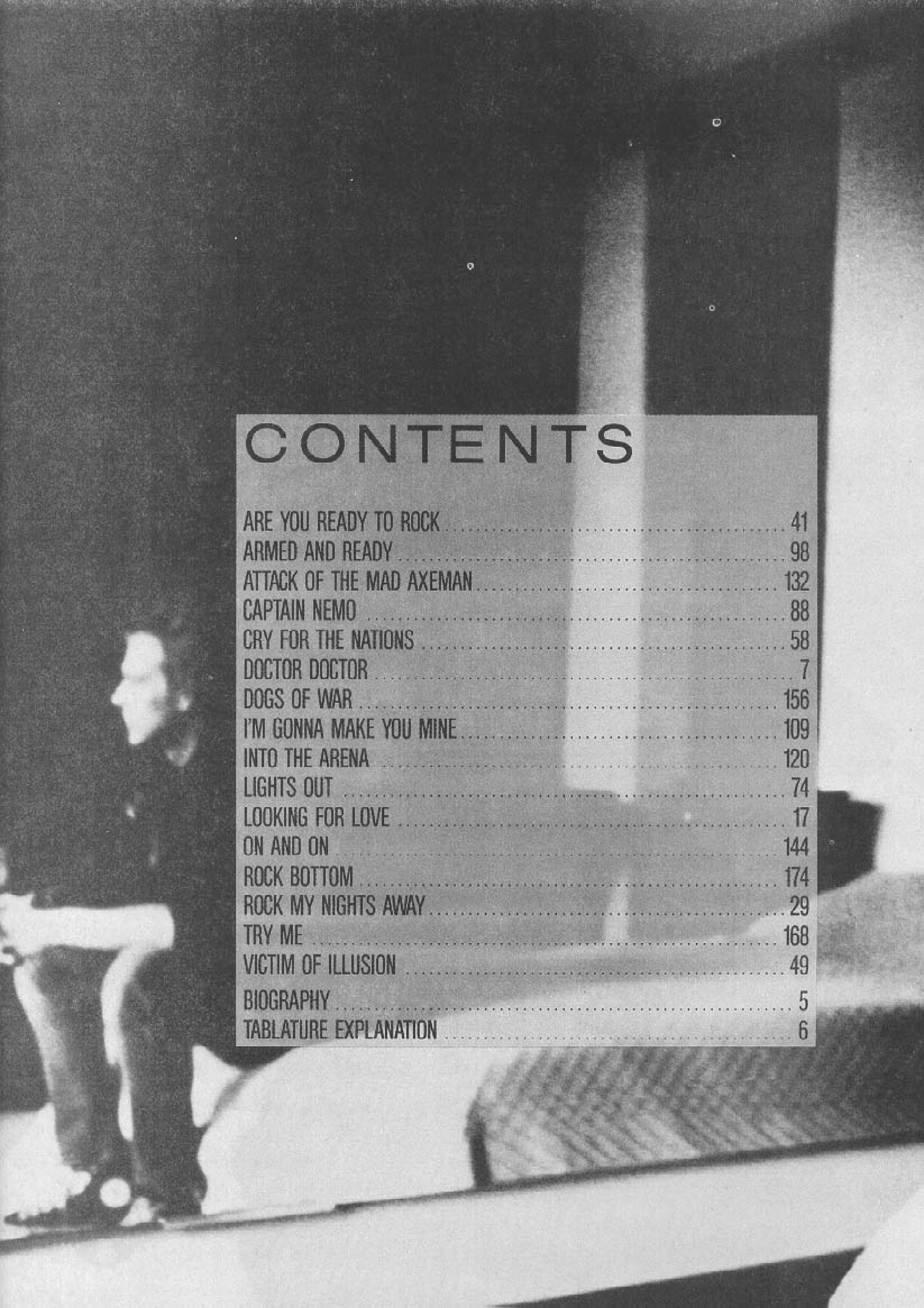


Chrysalis
Chrysalis Music Group

Edited by Milton Okun







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MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.
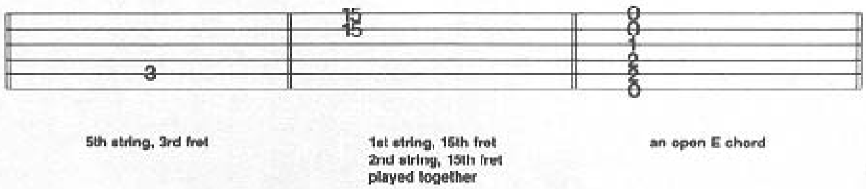
The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION
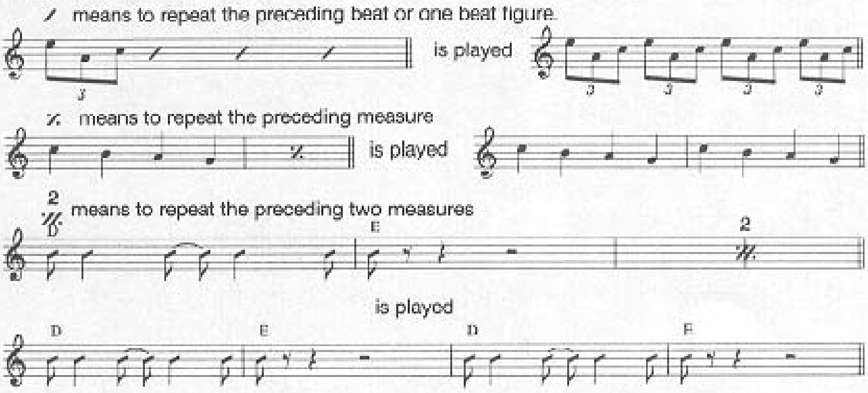
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it:the word "½" for a half- step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.
Shake The symbol for a shake (or exaggerated vibrato) is ~~ . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.
Slide A slide up to a note looks like ⁄ . Start a few frets below the note; strike the string and arrive at the written note at the proper time.
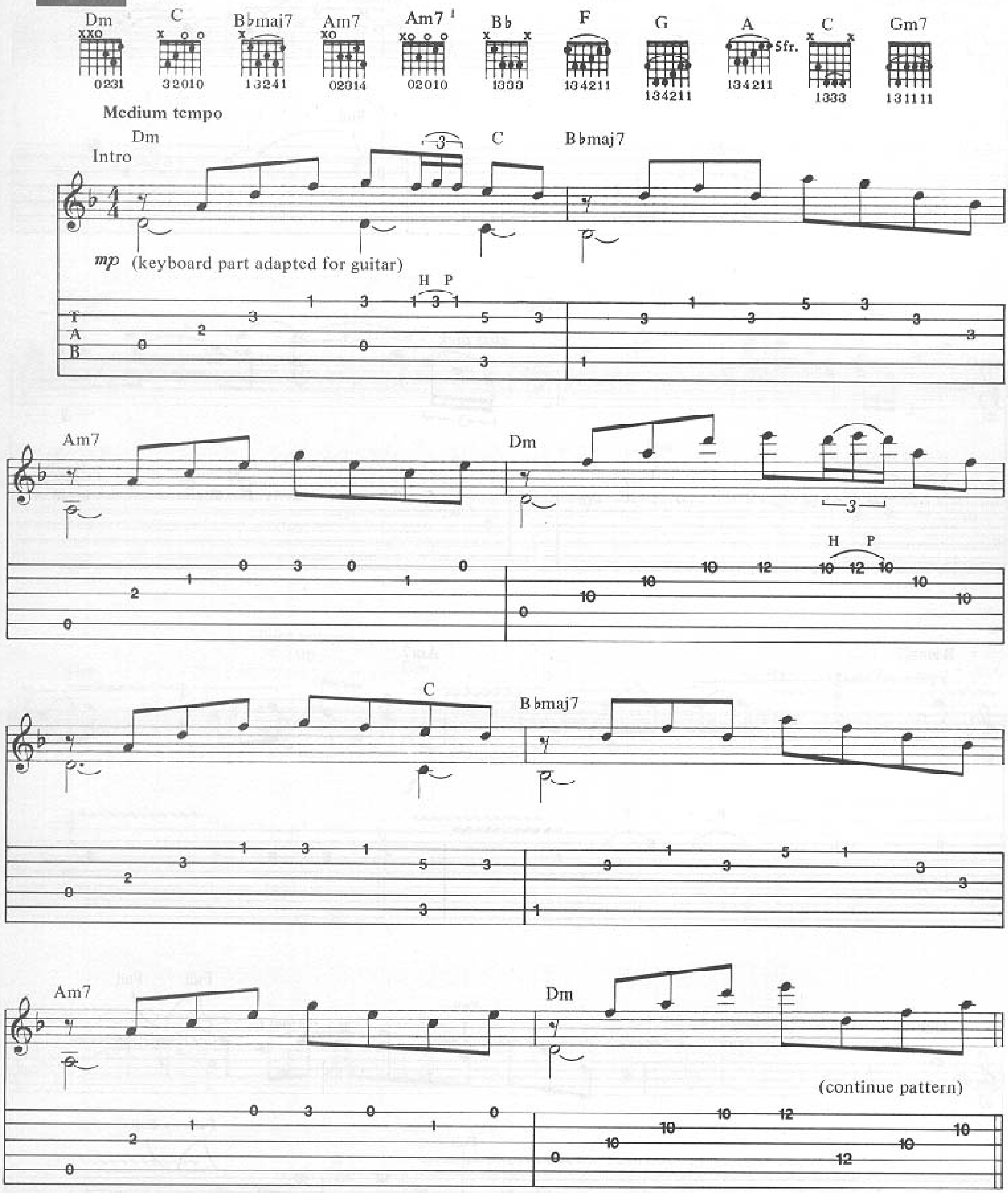
A slide away from a note can either go up ⁄ or down ⁀ . In both cases gradually release the finger pressure on the string so it fades away indefinitely.
Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.
Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.
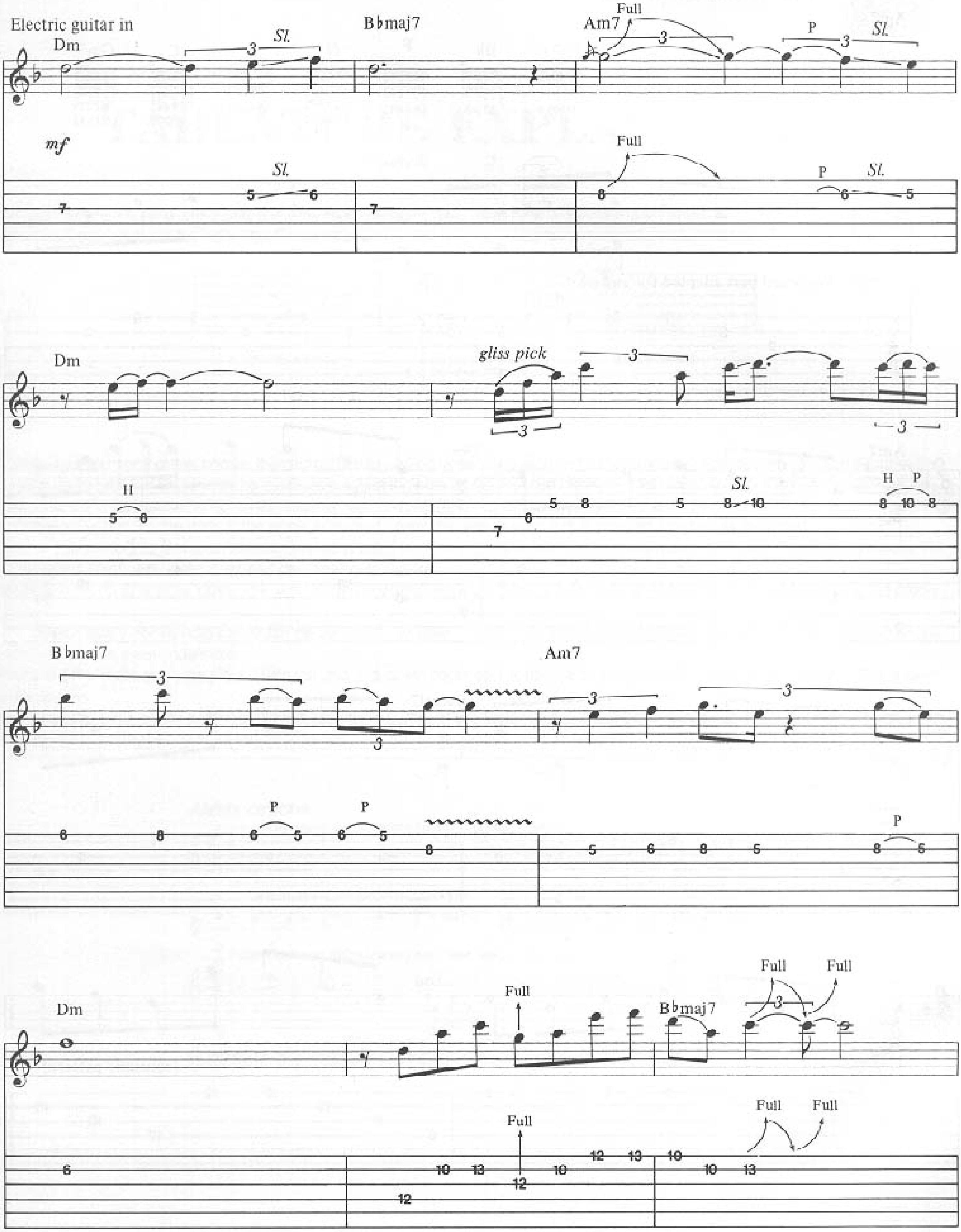
Abbreviations
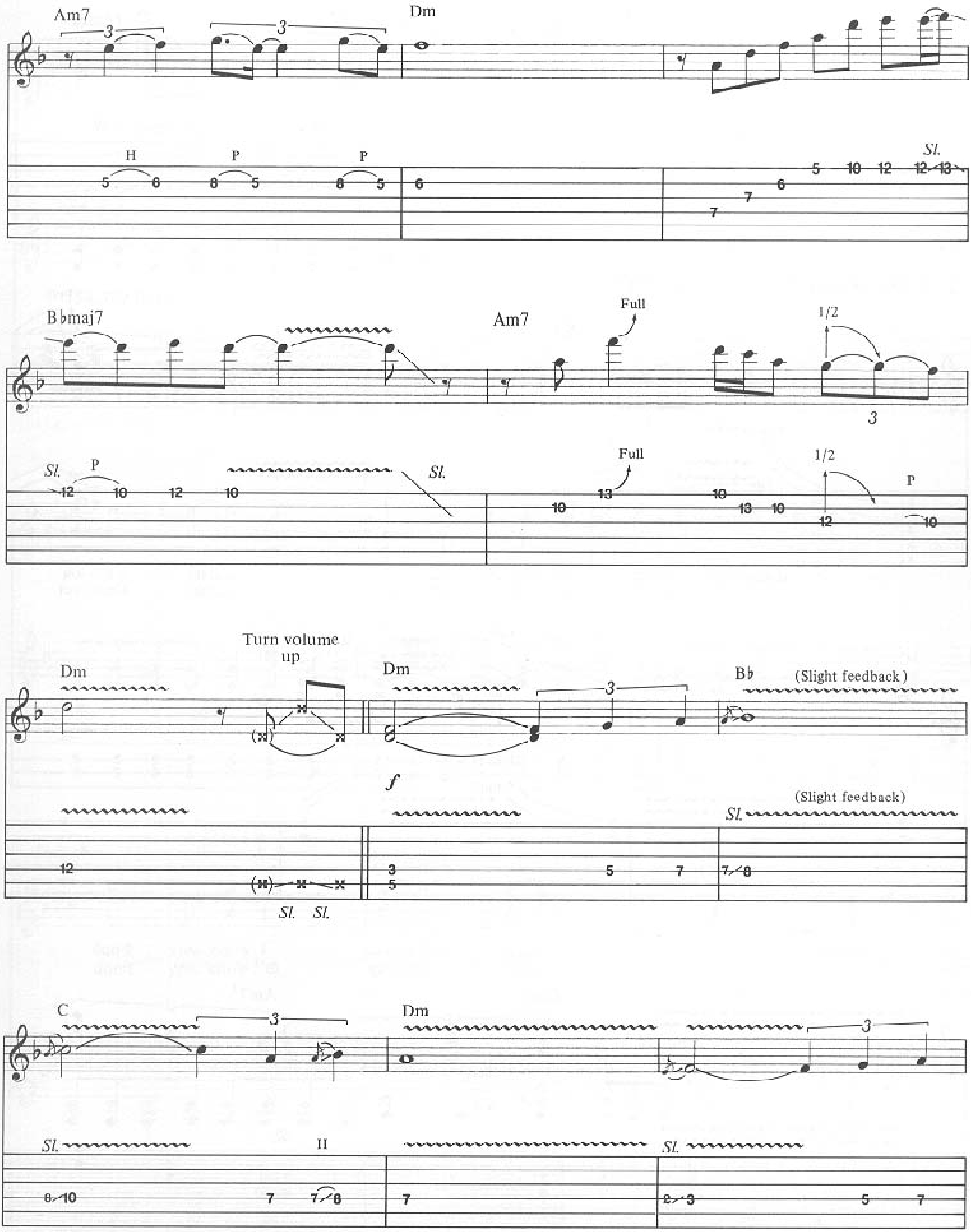


DOCTOR DOCTOR
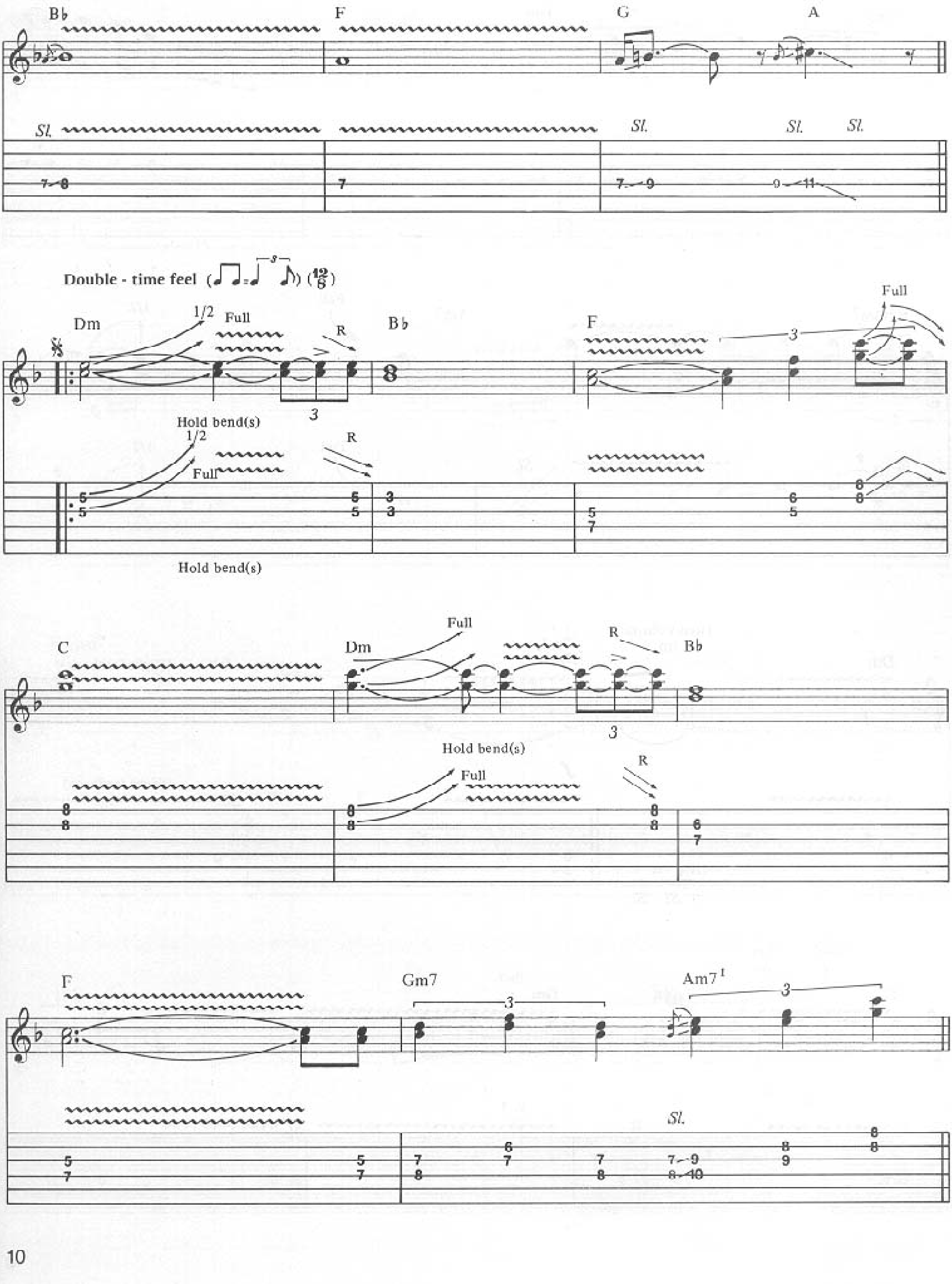
Words and Music by Michael Schenker and Phil Mogg
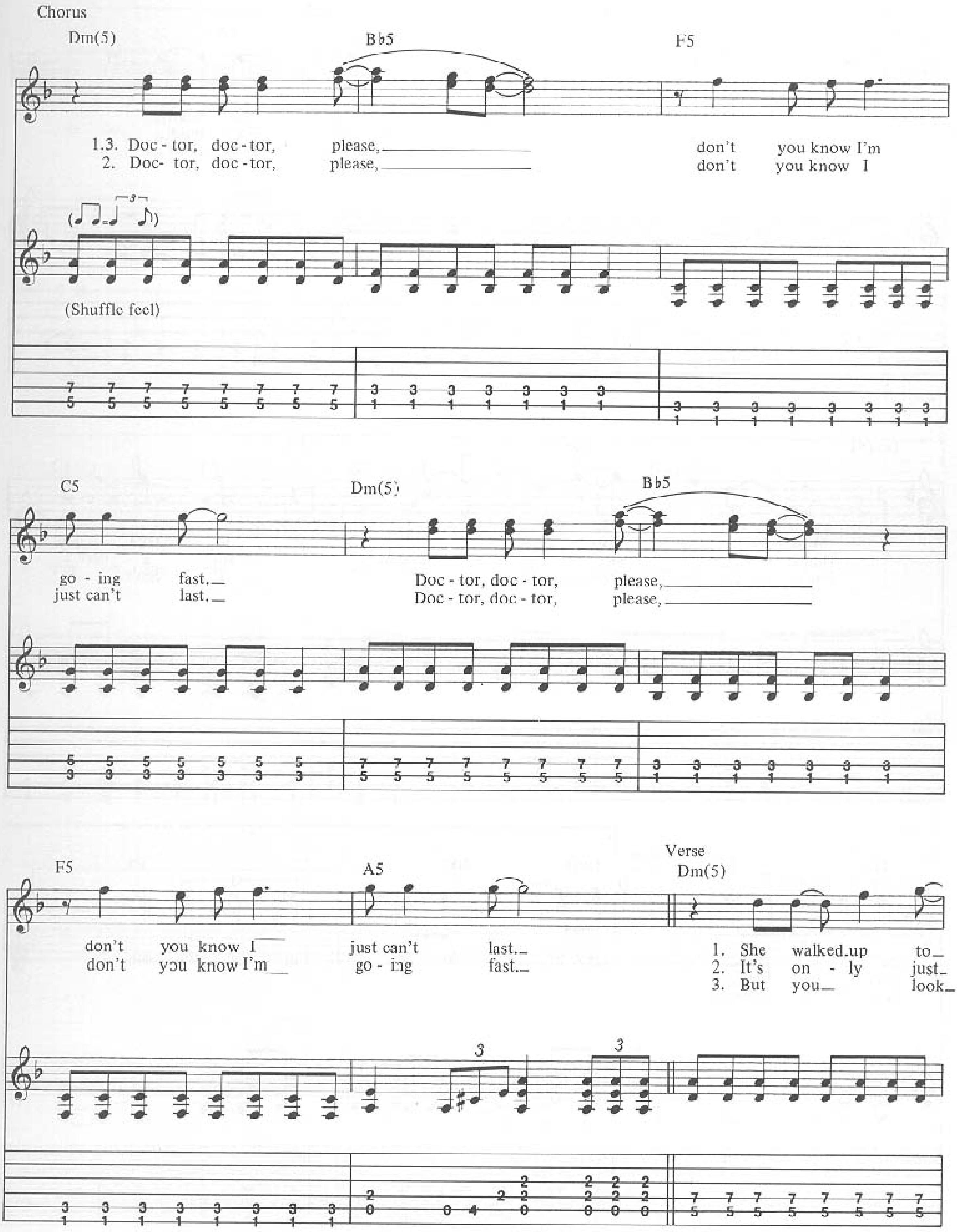



Electric guitar in
Dm
B♭maj7
Am7
Full
P
Sl.
mf
gliss pick
H
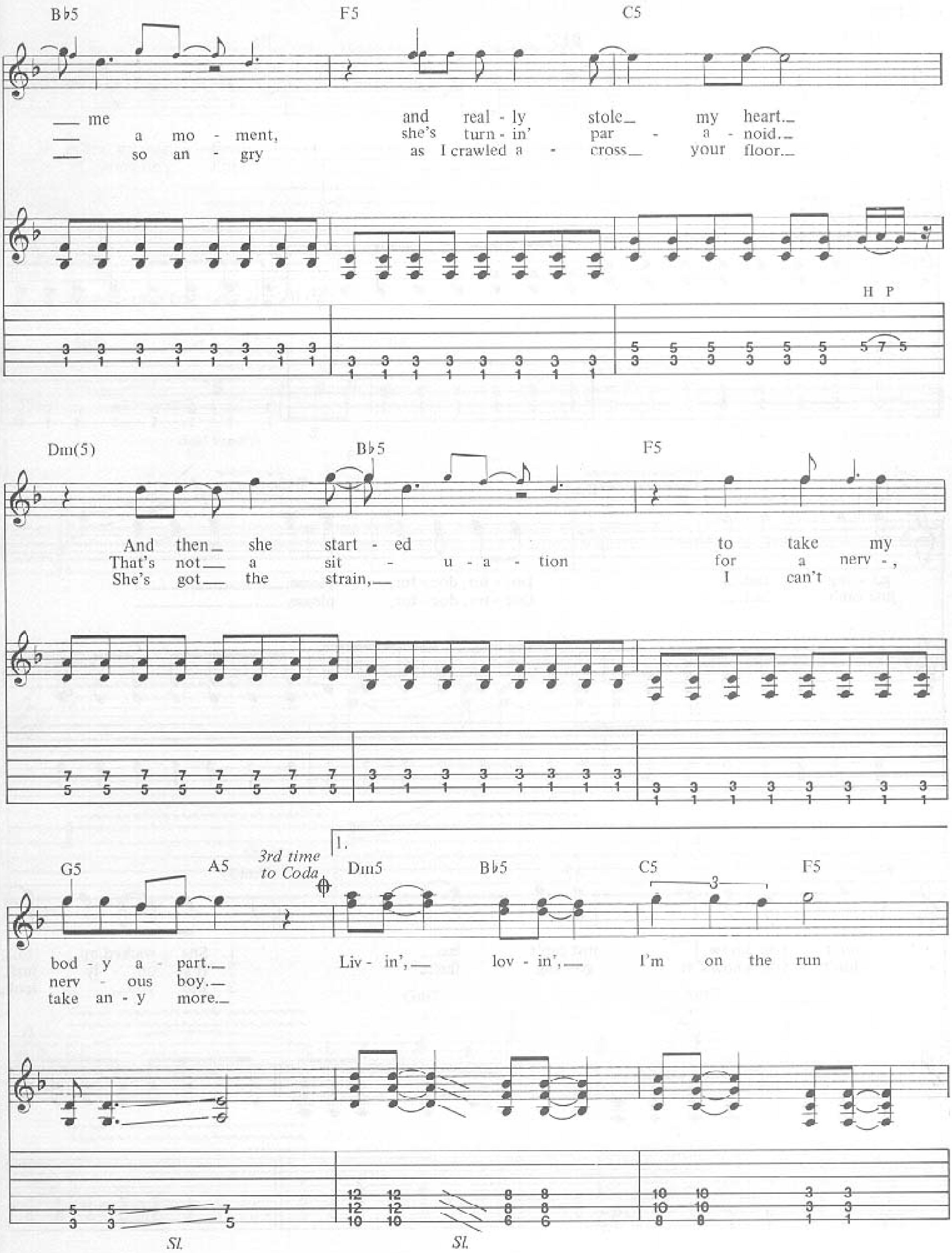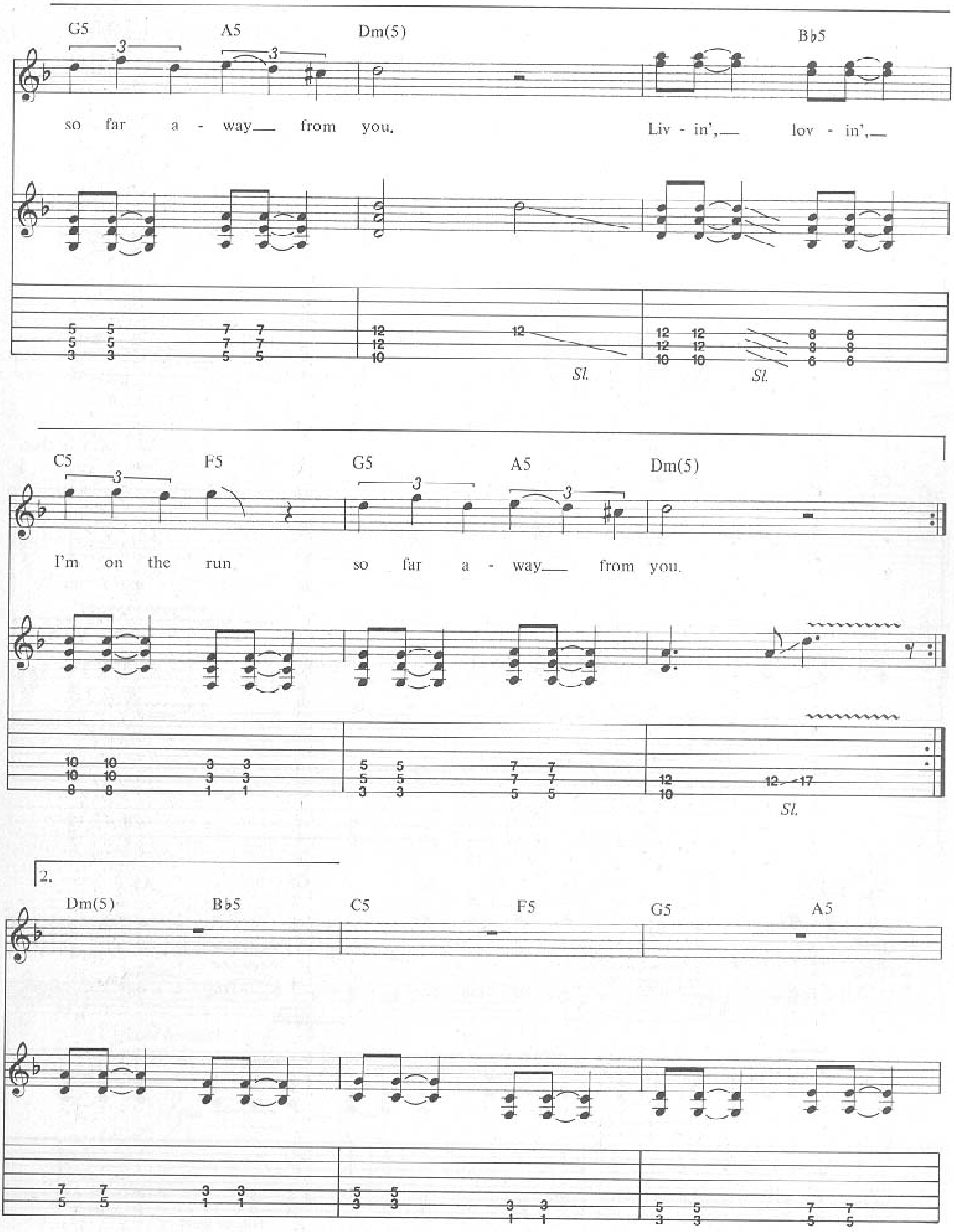


Am7
Dm
H
P
P
Sl.
B♭maj7
Am7
Full
1/2
Sl.
P
Sl.
Full
1/2
P
Dm
Turn volume up
Dm
B♭
(Slight feedback)
f
(Slight feedback)
Sl.
Sl. Sl.
C
Dm
Sl.
H
Sl.
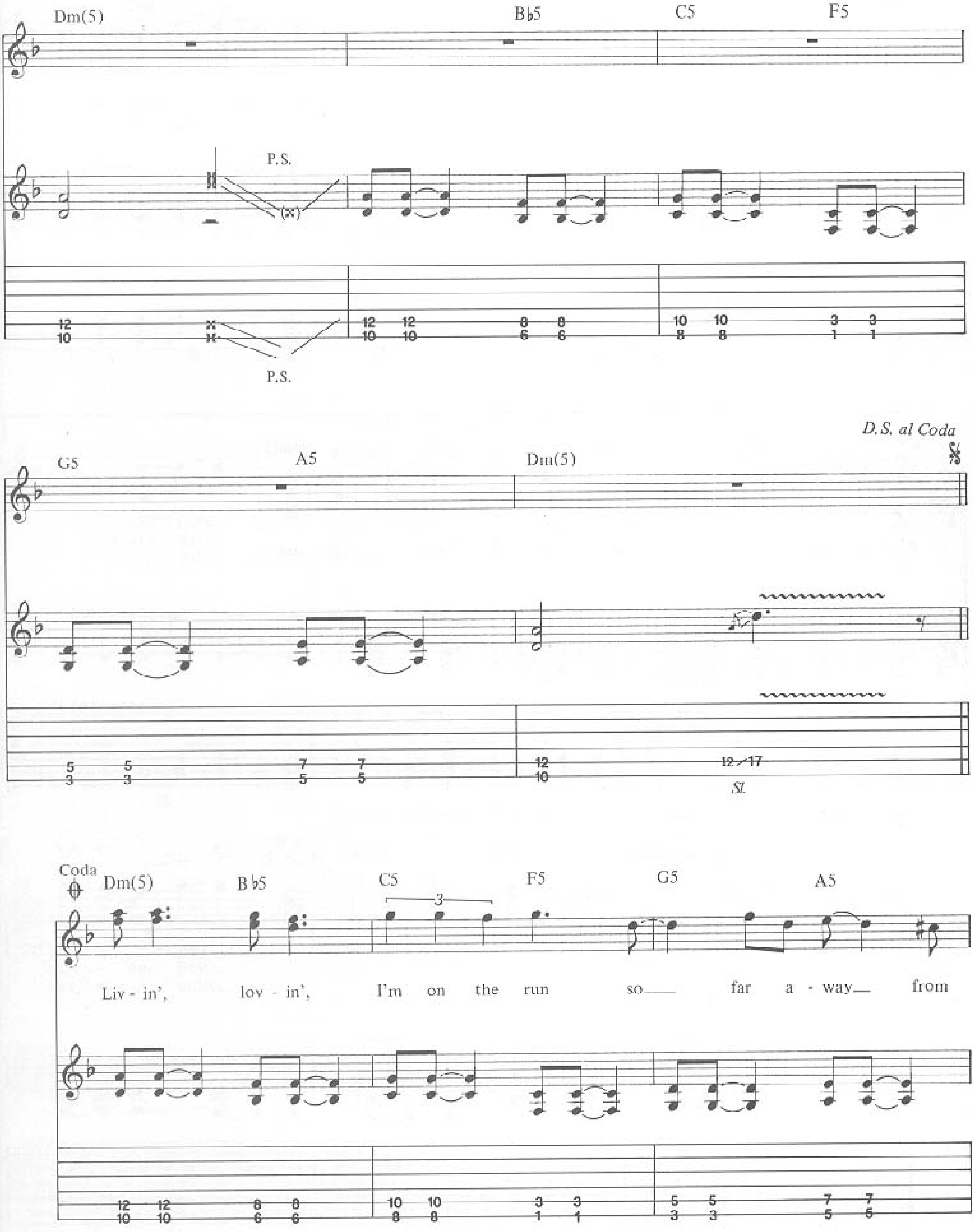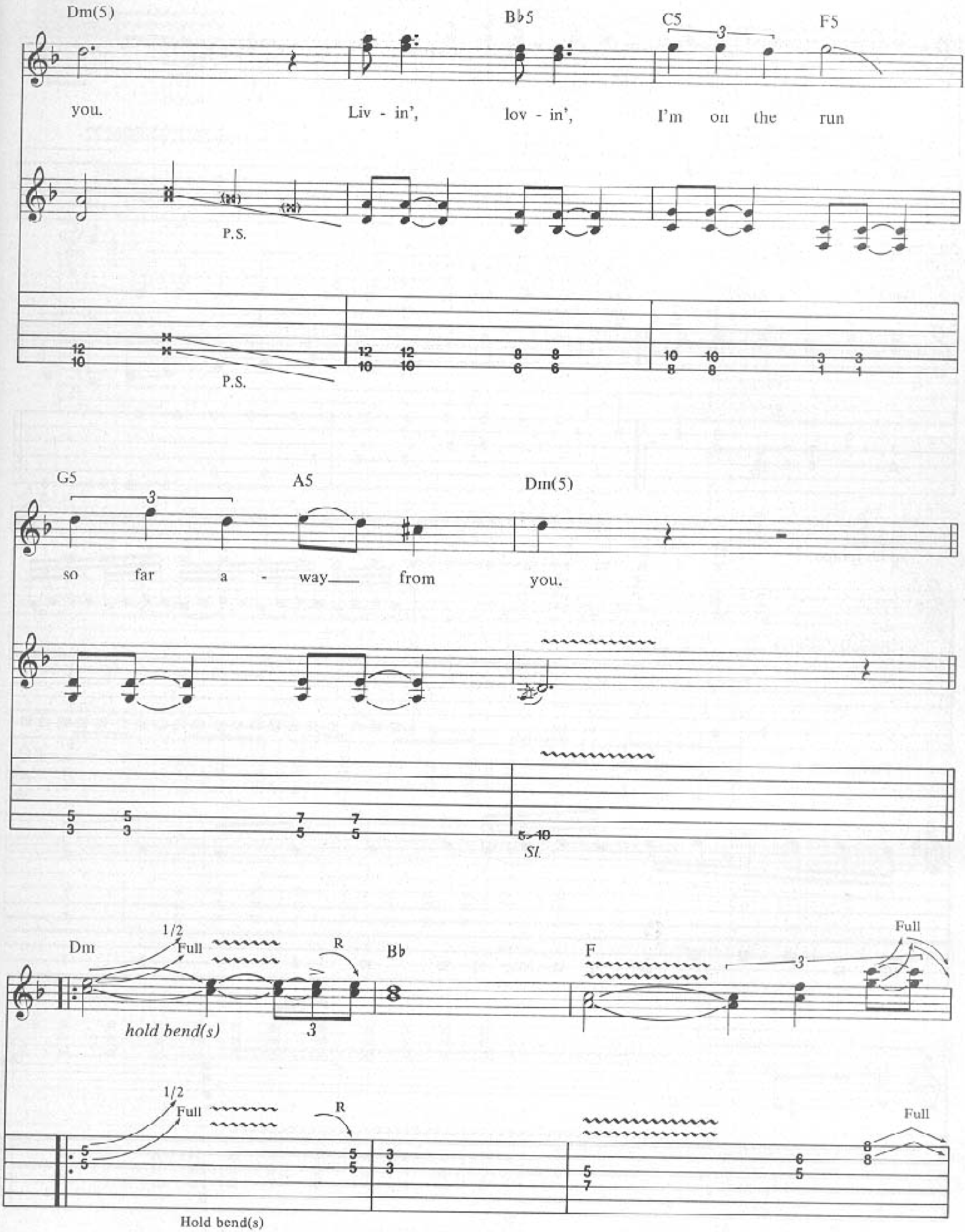


B♭
F
G
A
Sl.
Sl.
Sl.
Sl.
Double - time feel
Dm
1/2
Full
R
B♭
F
Full
Hold bend(s)
C
Dm
Full
R
B♭
Hold bend(s)
F
Gm7
Am7
Sl.


Chorus
Dm(5)
Bb5
F5
1.3. Doc - tor, doc - tor, please,
2. Doc- tor, doc - tor, please,
don't you know I'm
don't you know I
(Shuffle feel)
C5
Dm(5)
Bb5
go - ing fast,
just can't last,
Doc - tor, doc - tor, please,
Doc - tor, doc - tor, please,
F5
A5
Verse
Dm(5)
don't you know I
don't you know I'm
just can't last.
go - ing fast.
1. She walked up to
2. It's on - ly just
3. But you look
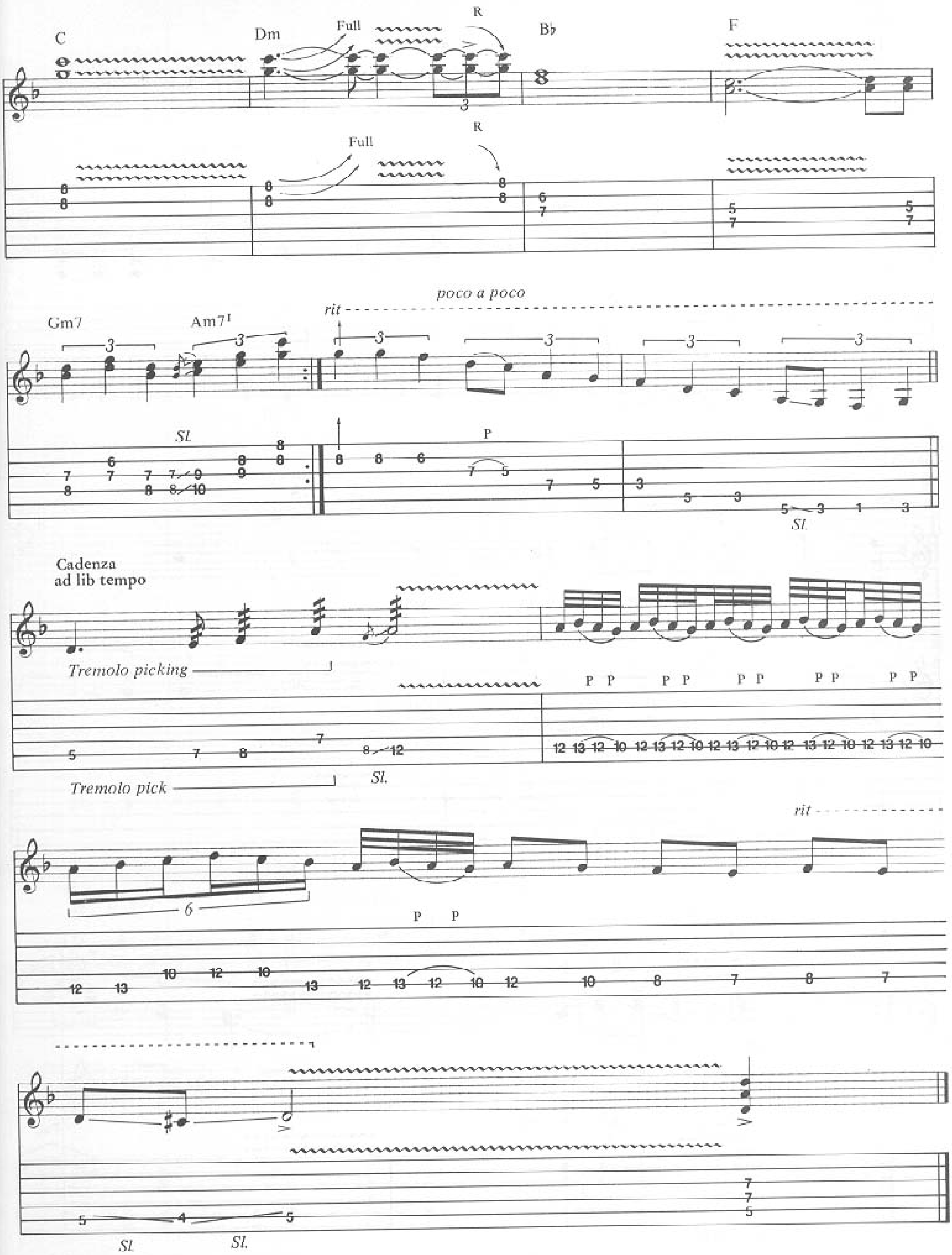

B♭5
F5
C5
___ me
and real - ly stole__ my heart.__
___ a mo - ment,
she's turn - in' par - a - noid.__
___ so an - gry
as I crawled a - cross__ your floor.__
H P
Dm(5)
B♭5
F5
And then__ she start - ed to take my
That's not__ a sit - u - a - tion for a nerv - ,
She's got__ the strain,__ I can't
G5
A5
3rd time to Coda
1.
Dm5
B♭5
C5
F5
bod - y a - part.__
nerv - ous boy.__
take an - y more.__
Liv - in',__ lov - in',__ I'm on the run
Sl.
Sl.


G5
A5
Dm(5)
B♭5
so far a - way from you.
Liv - in', lov - in',
Sl.
Sl.
C5
F5
G5
A5
Dm(5)
I'm on the run so far a - way from you.
Sl.
2.
Dm(5)
B♭5
C5
F5
G5
A5


Dm(5)
B♭5
C5
F5
P.S.
P.S.
D.S. al Coda
G5
A5
Dm(5)
Sl.
Coda
Dm(5)
B♭5
C5
F5
G5
A5
Liv - in', lov - in', I'm on the run so far a - way from
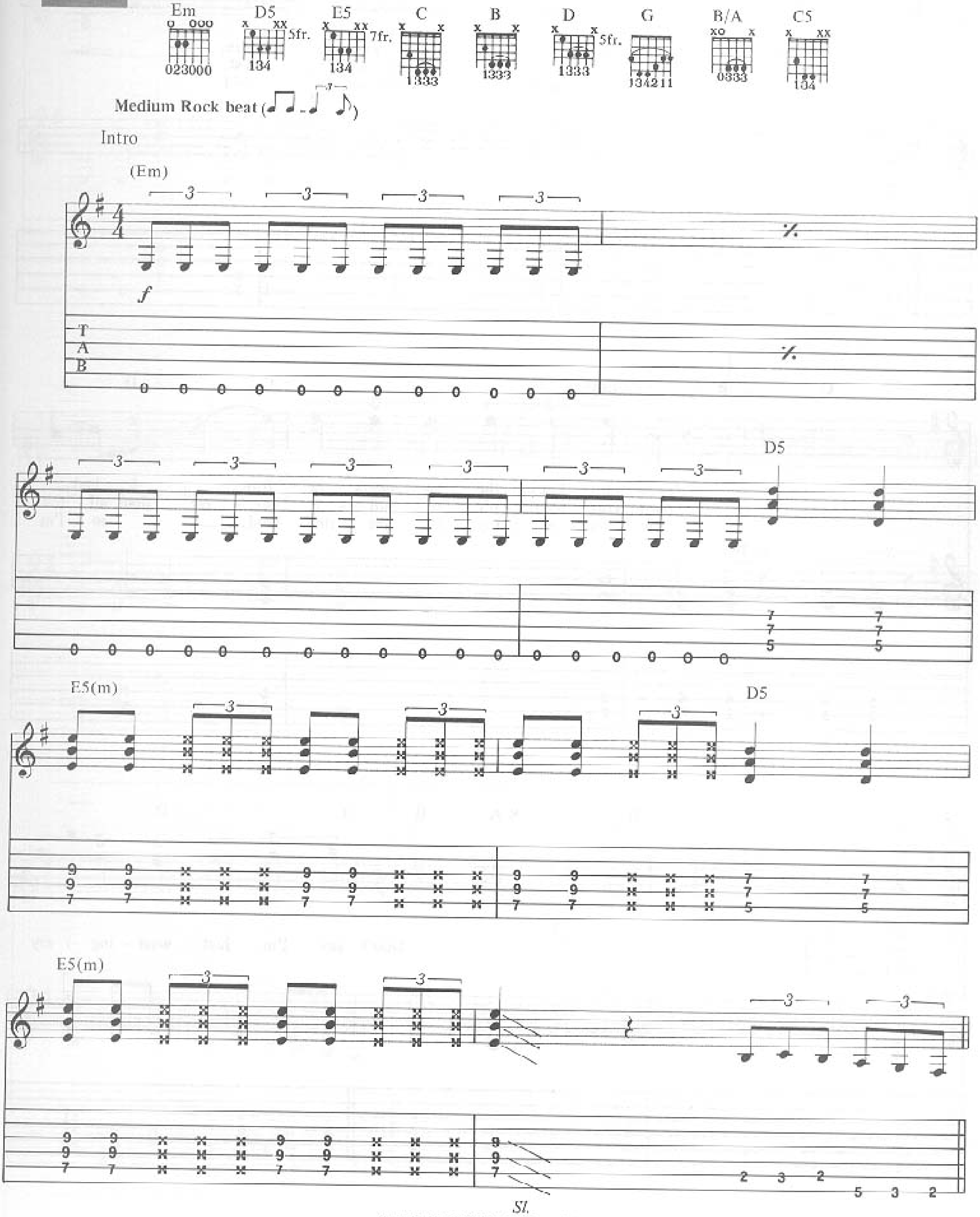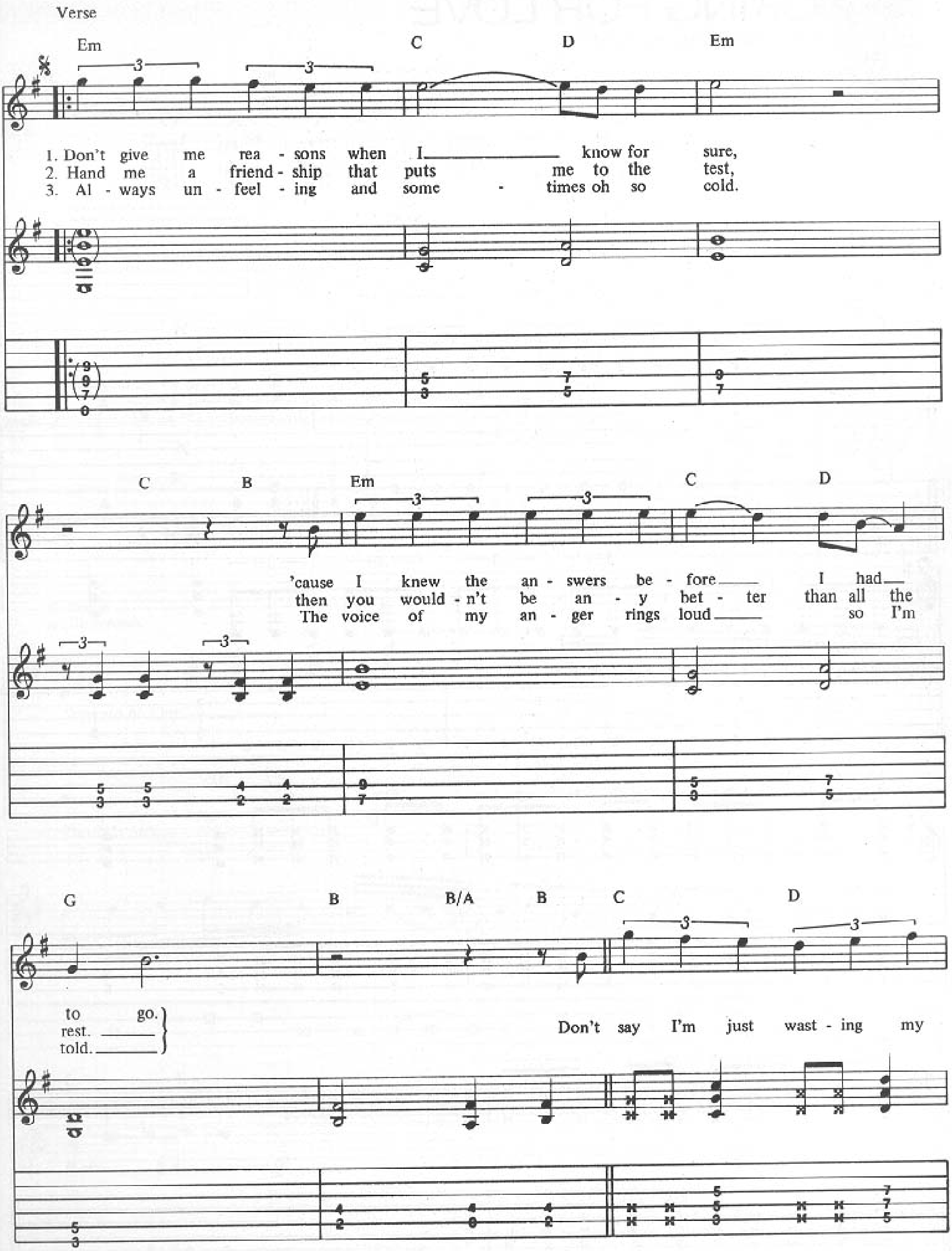


Dm(5)
B♭5
C5
F5
you.
Liv - in',
lov - in',
I'm on the run
P.S.
G5
A5
Dm(5)
so far a - way from you.
Sl.
Dm
B♭
F
1/2
Full
R
hold bend(s)
Hold bend(s)
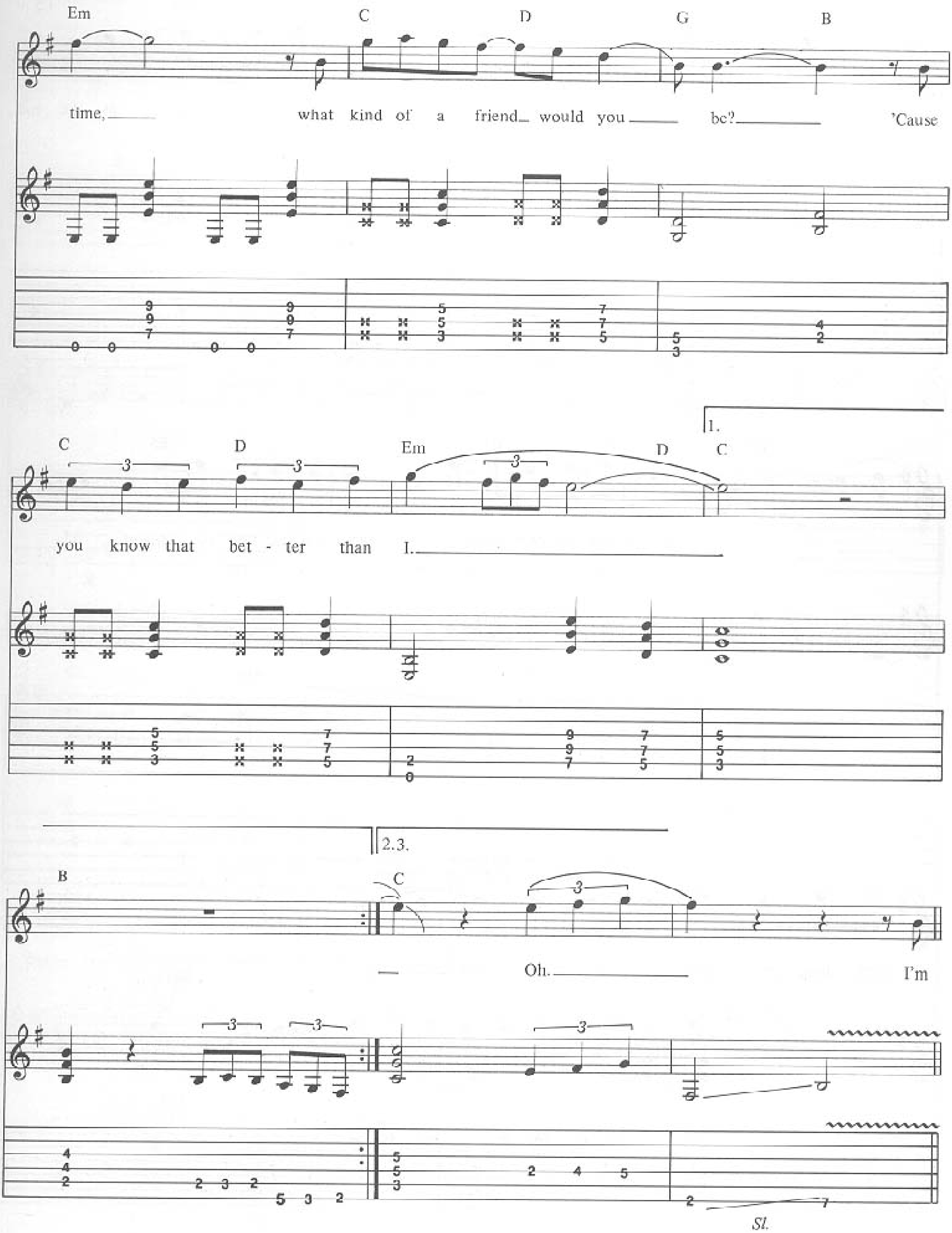

C
Dm
Full
R
B♭
F
Full
R
Gm7
Am7[I]
poco a poco
rit
SL
P
Sl.
Cadenza
ad lib tempo
Tremolo picking
Tremolo pick
Sl.
P P
rit
Sl.
Sl.

LOOKING FOR LOVE
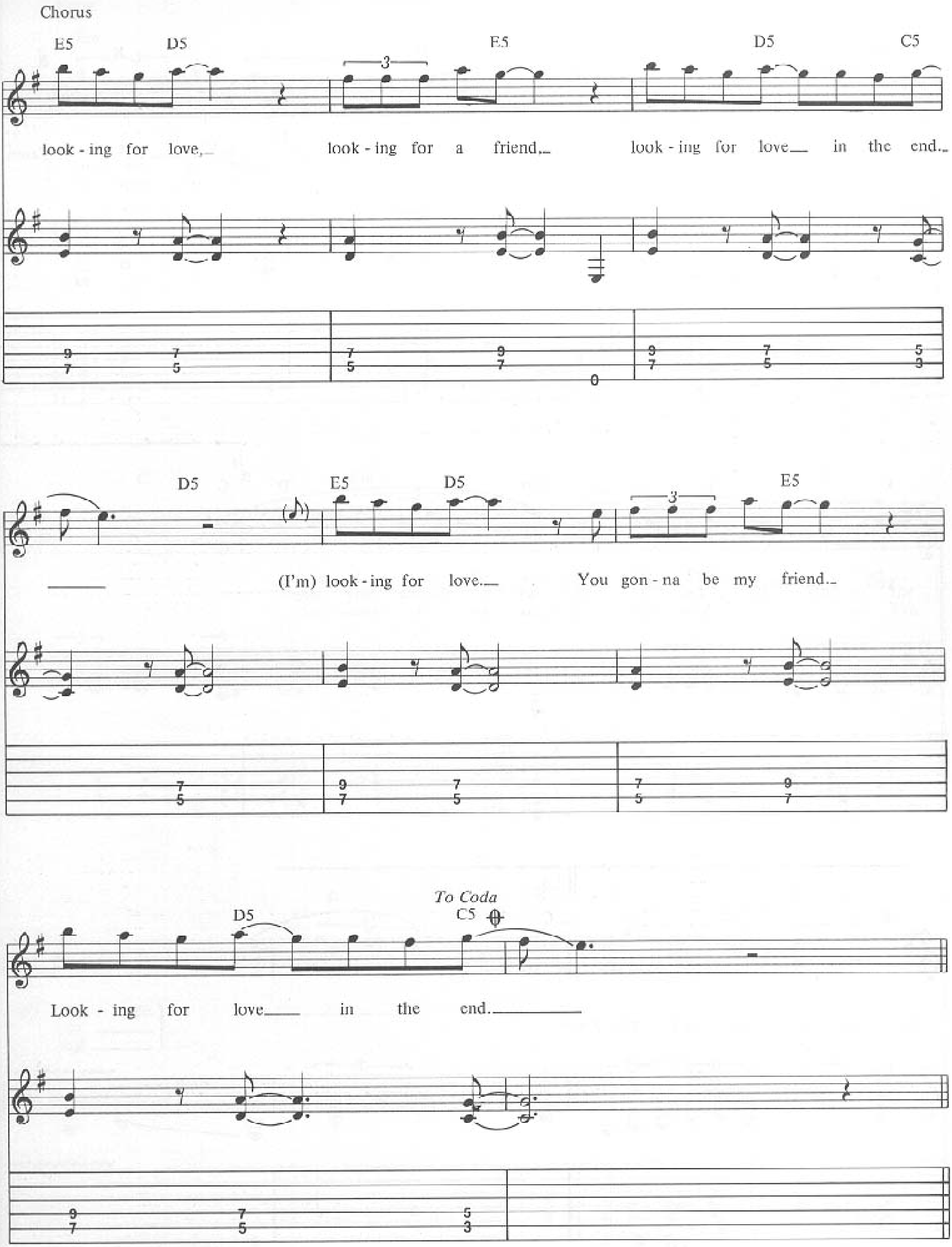
Words and Music by Michael Schenker and Gary Barden
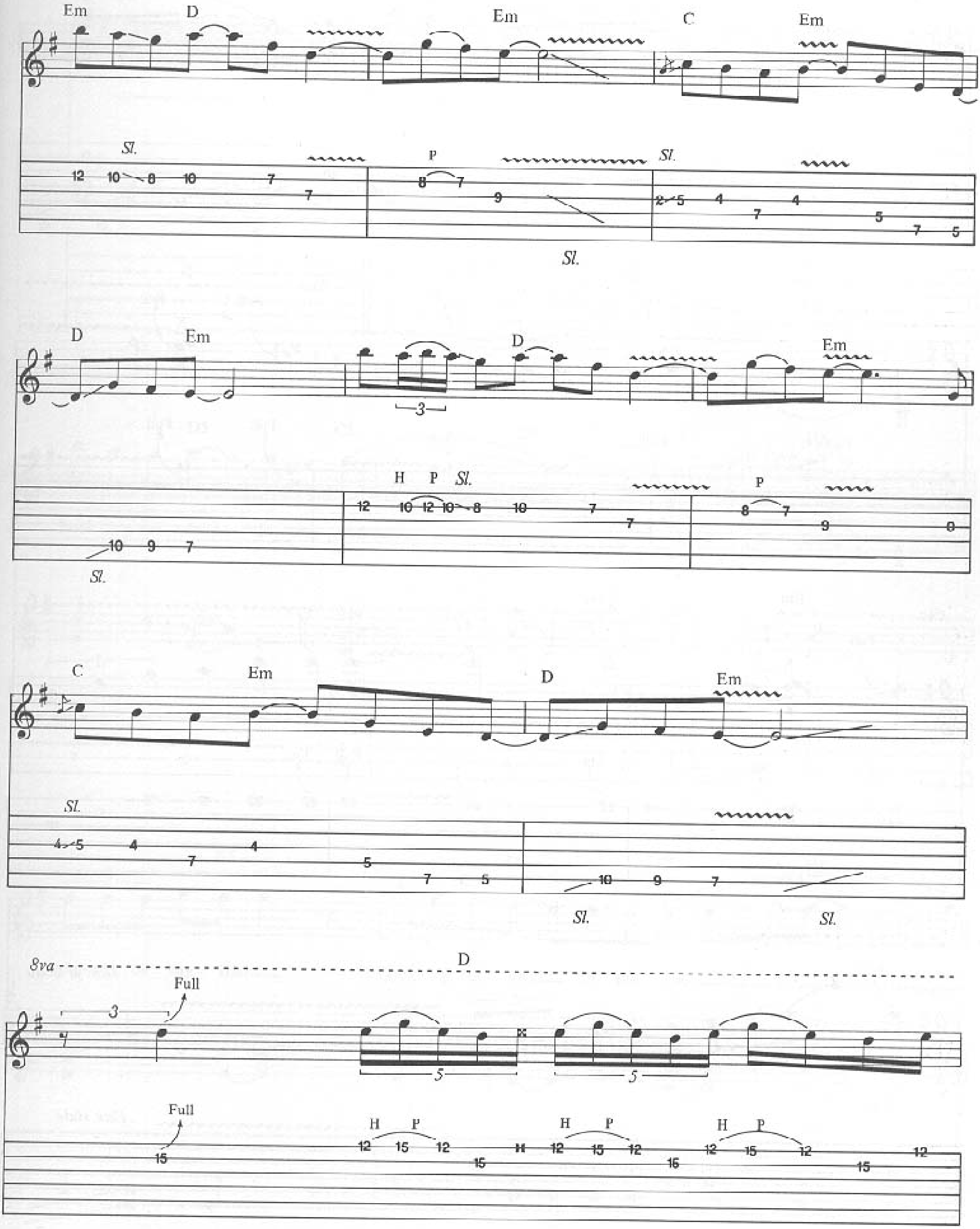



Verse
Em
C
D
Em
1. Don't give me rea - sons when I know for sure,
2. Hand me a friend - ship that puts me to the test,
3. Al - ways un - feel - ing and some - times oh so cold.
C
B
Em
C
D
'cause I knew the an - swers be - fore I had
then you would - n't be an - y bet - ter than all the
The voice of my an - ger rings loud so I'm
G
B
B/A
B
C
D
to go.
rest.
told.
Don't say I'm just wast - ing my
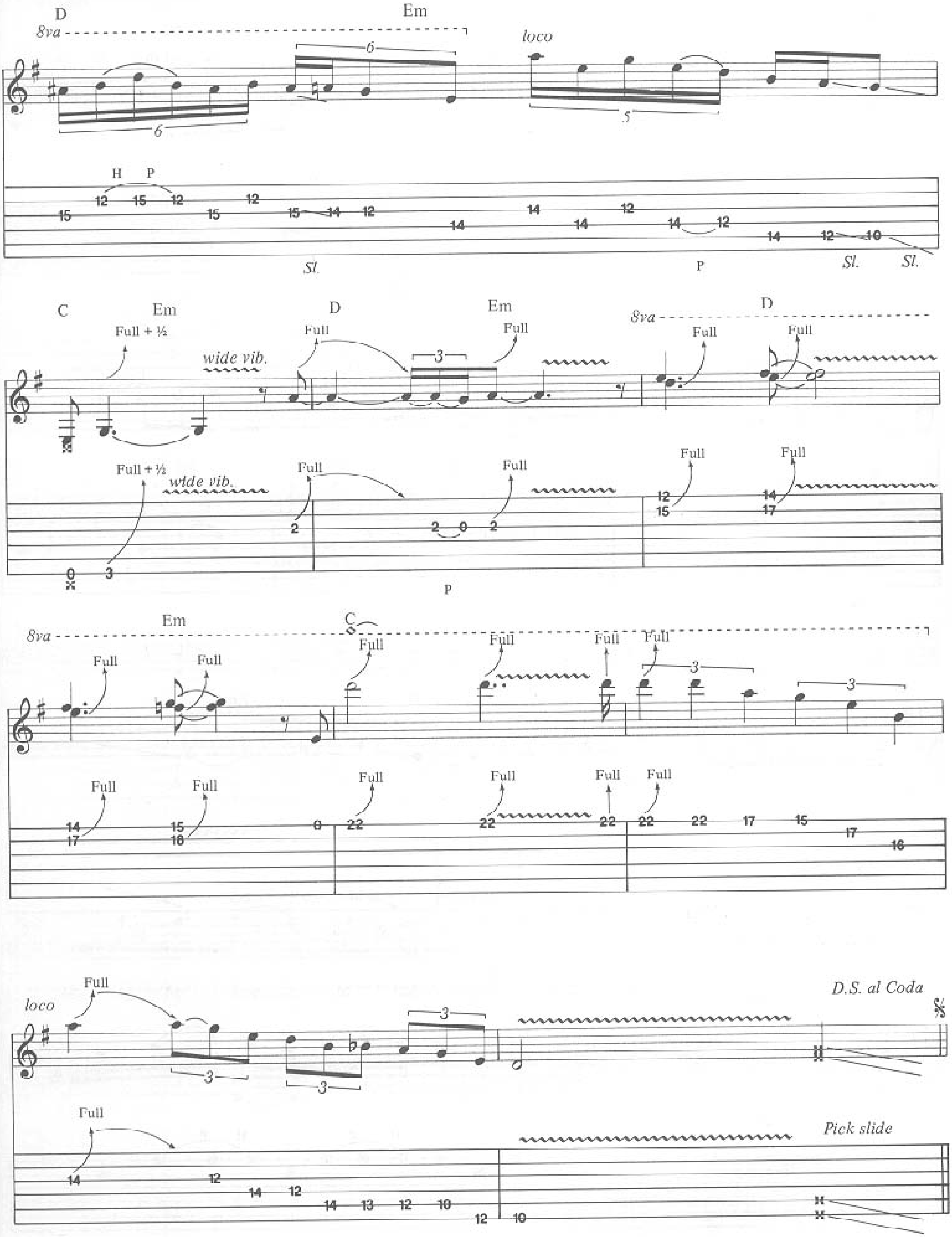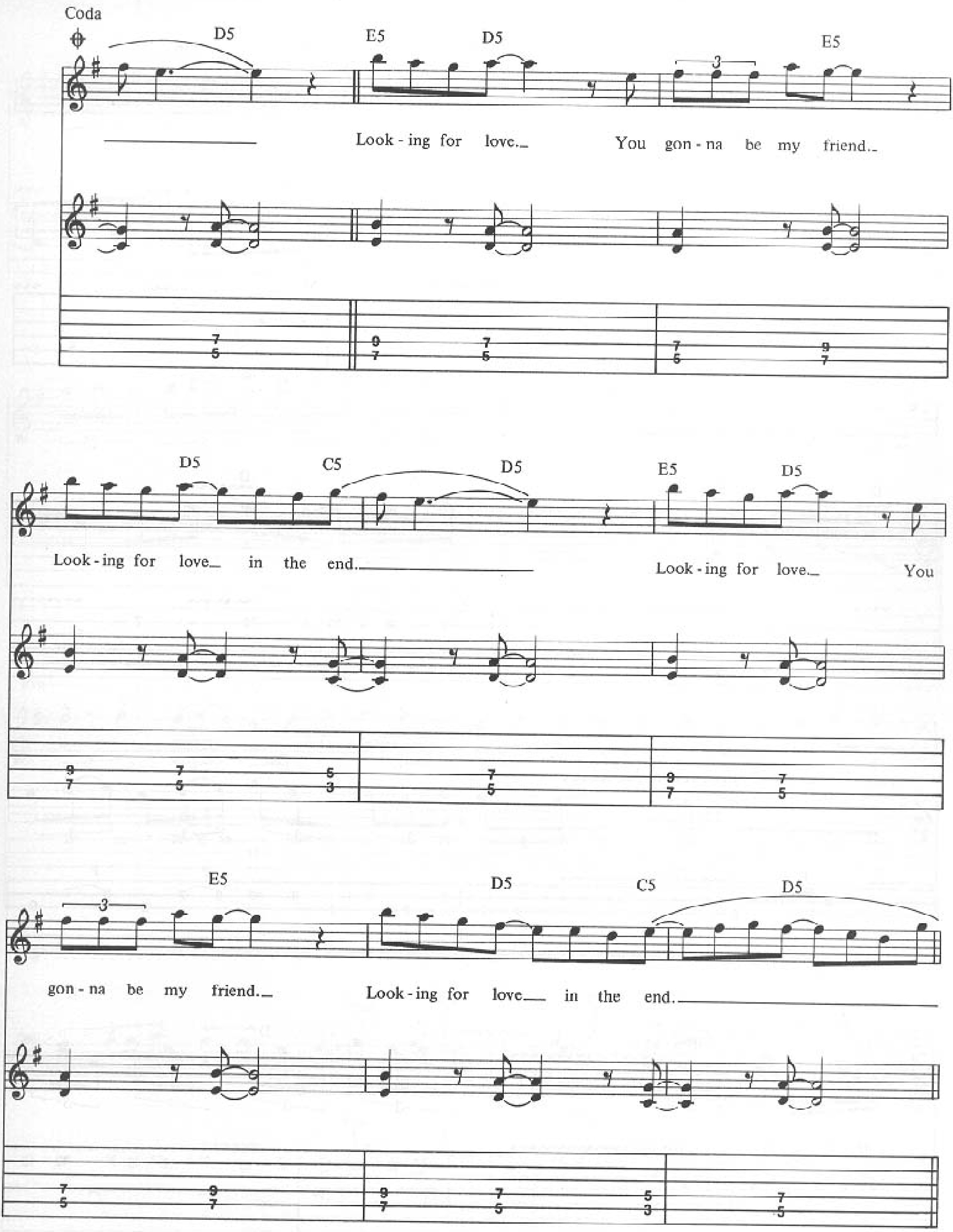


Em C D G B
time, what kind of a friend would you be? 'Cause
C D Em D 1. C
you know that bet - ter than I.
B 2.3. C
Oh. I'm
Sl.


Chorus
E5 D5 E5 D5 C5
looking for love, looking for a friend, looking for love in the end.
D5 E5 D5 E5
(I'm) looking for love. You gonna be my friend.
To Coda
D5 C5
Looking for love in the end.
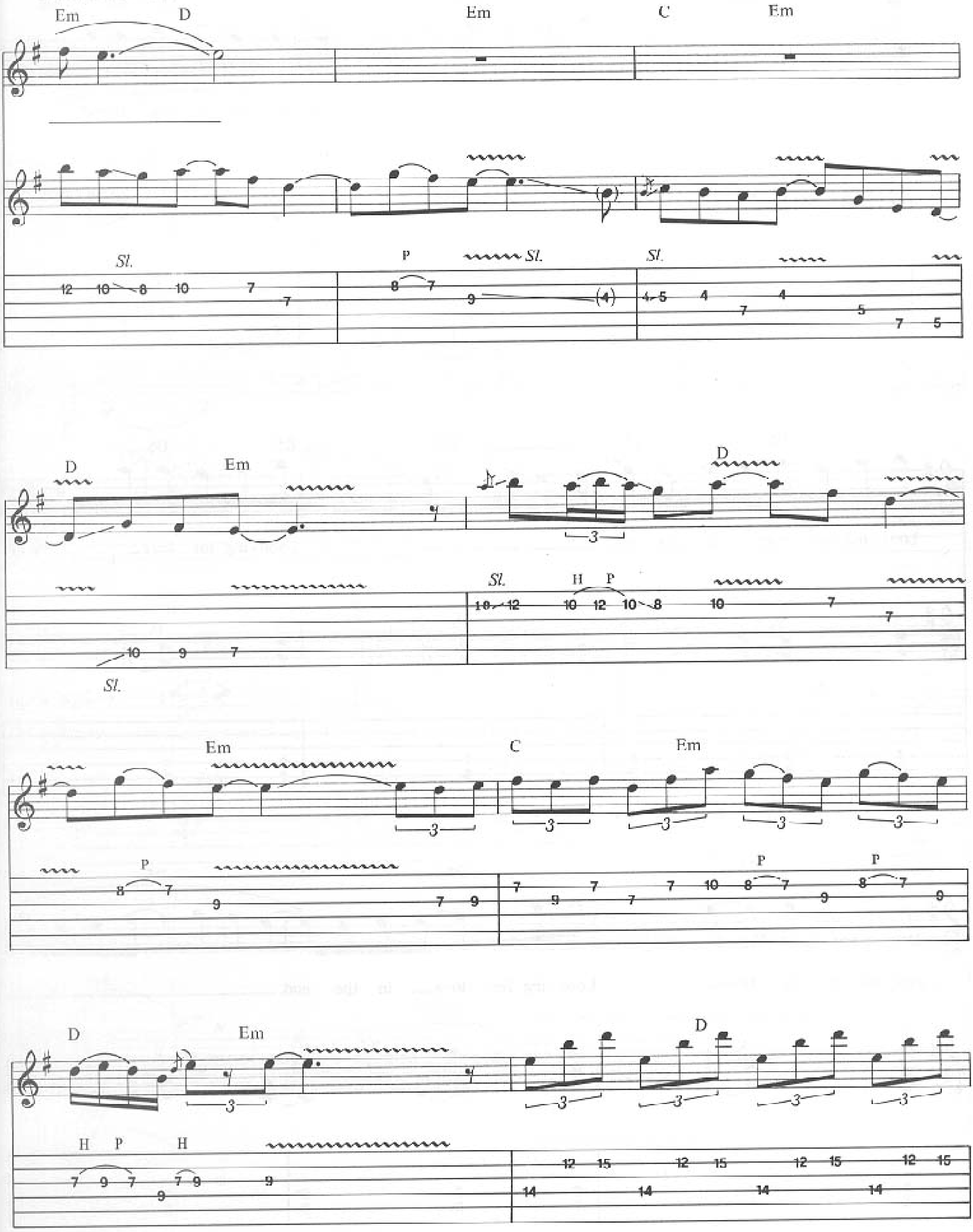
Guitar solo
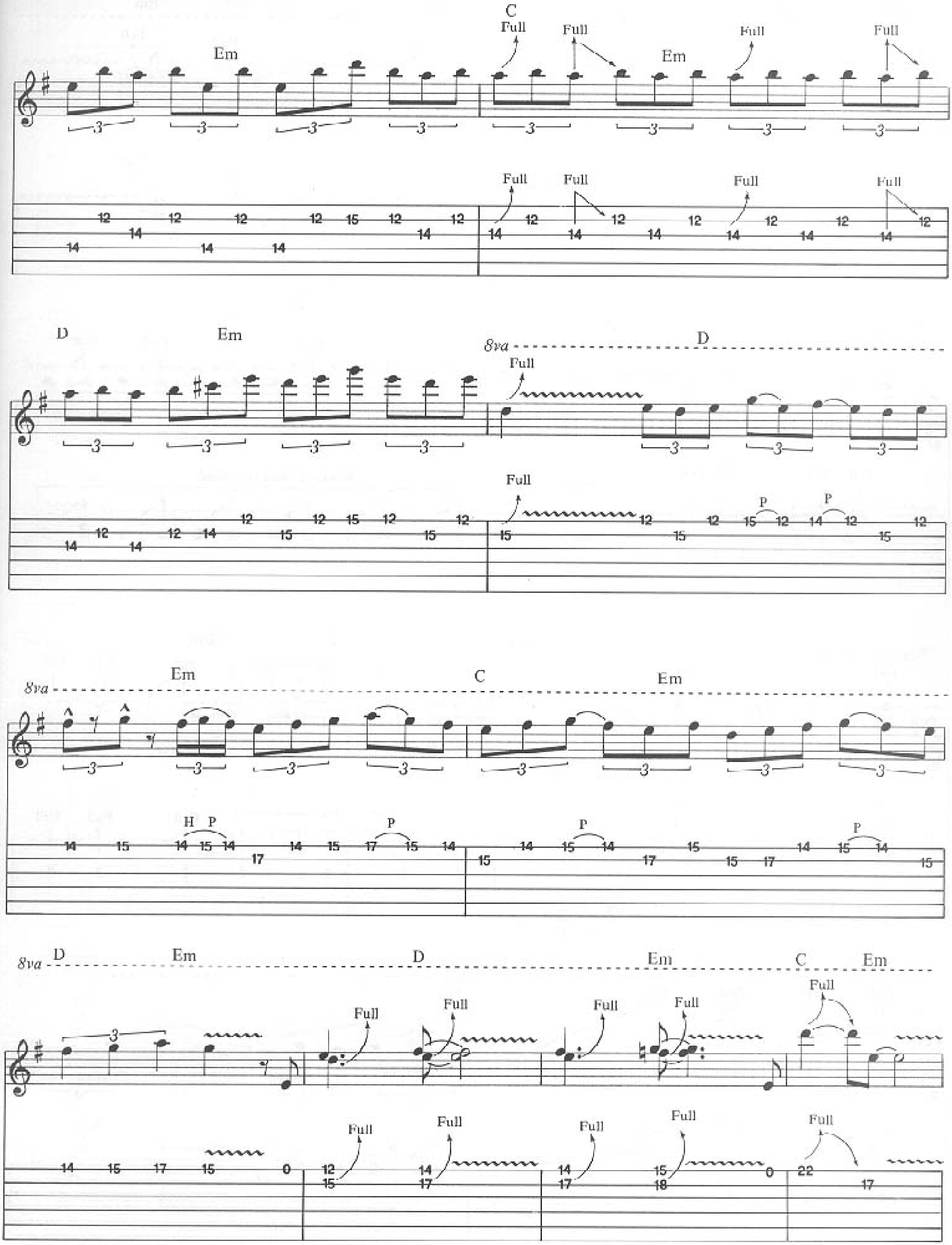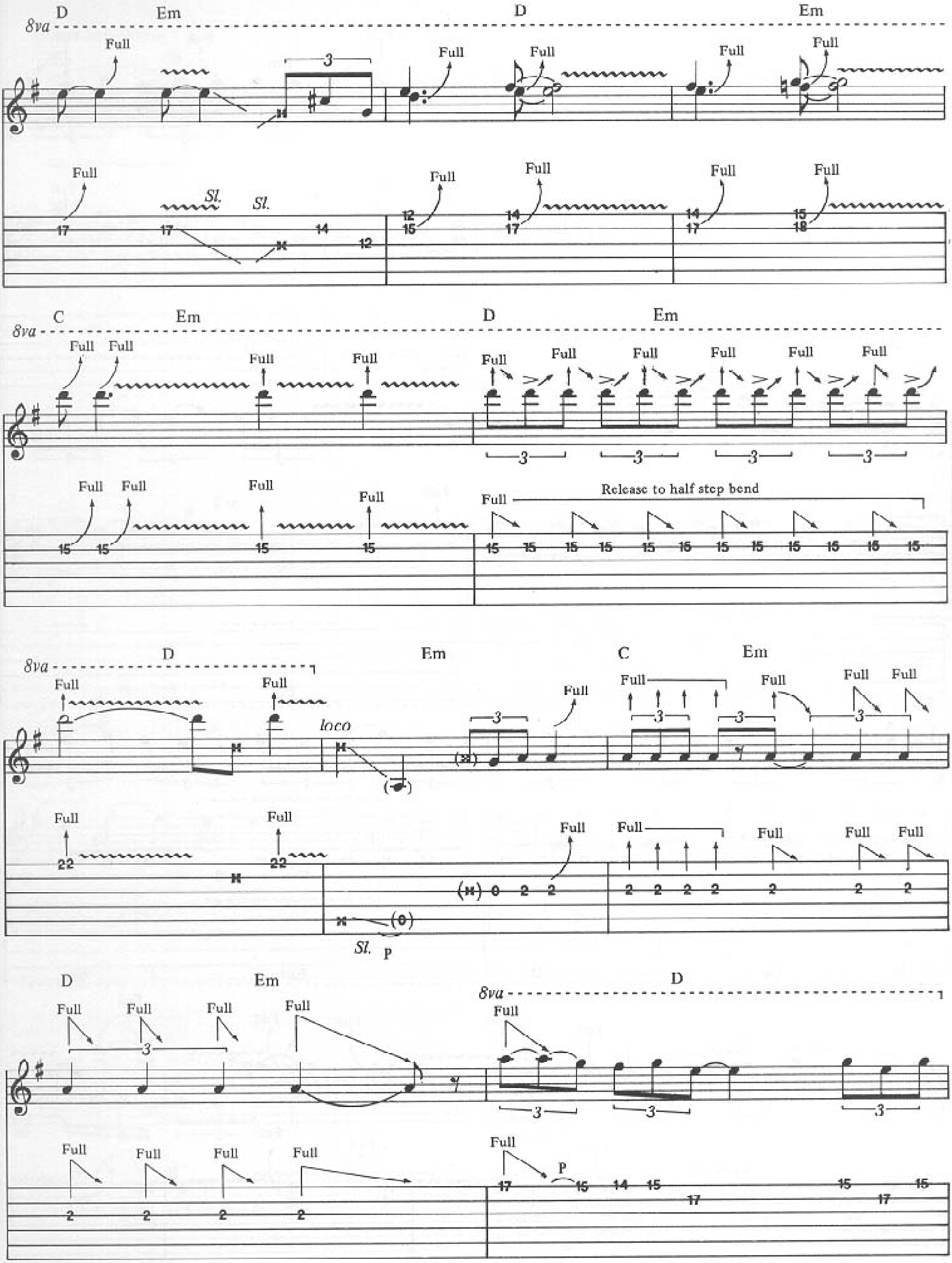



D
8va
Em
loco
H P
Sl.
P
Sl.
Sl.
C
Em
Full + ½
wide vib.
D
Full
Em
Full
8va
D
Full
Full
P
8va
Em
C
Full
loco
D.S. al Coda
Pick slide
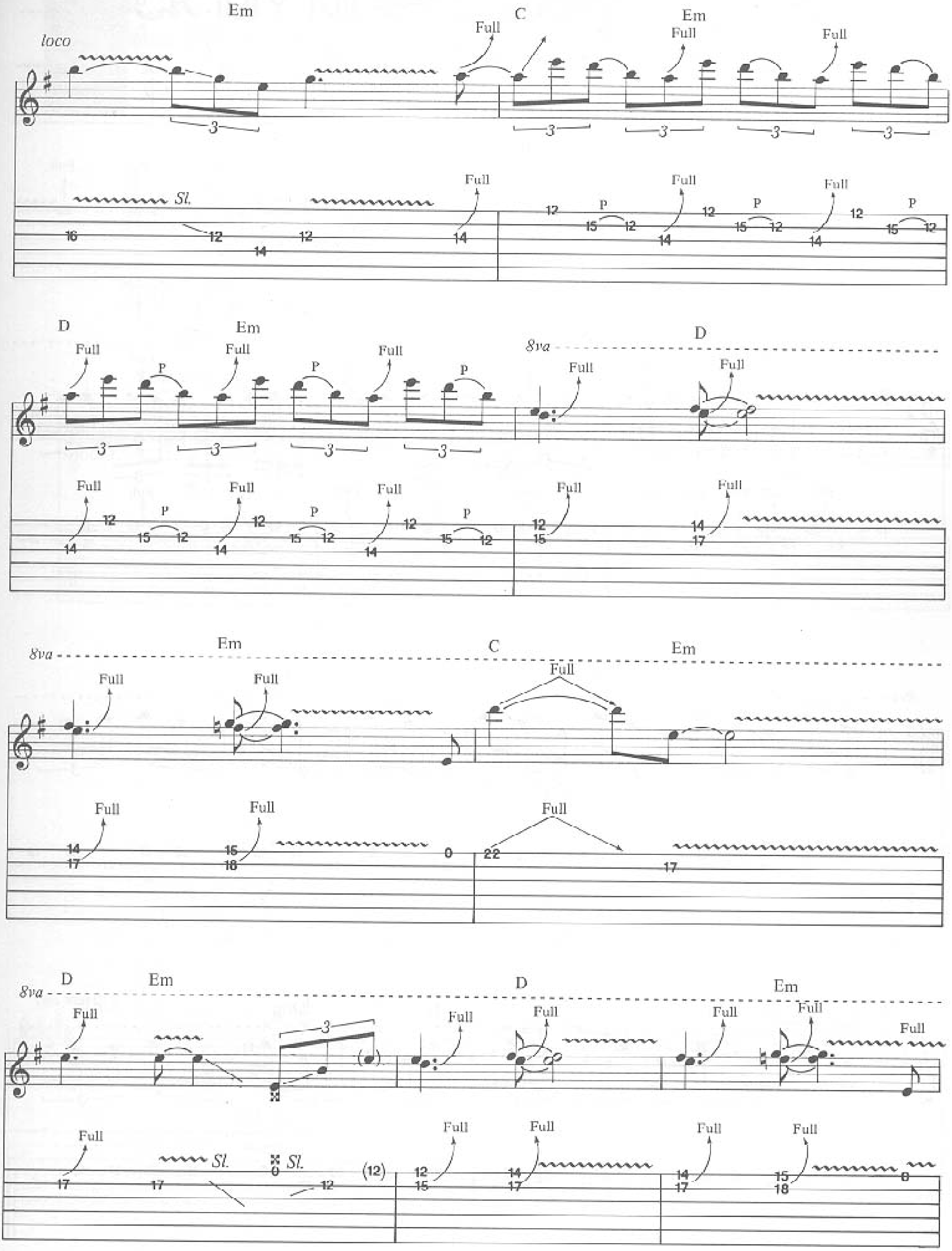

Coda
D5 E5 D5 E5
Look-ing for love._ You gon-na be my friend._
D5 C5 D5 E5 D5
Look-ing for love_ in the end._ Look-ing for love._ You
E5 D5 C5 D5
gon-na be my friend._ Look-ing for love_ in the end._
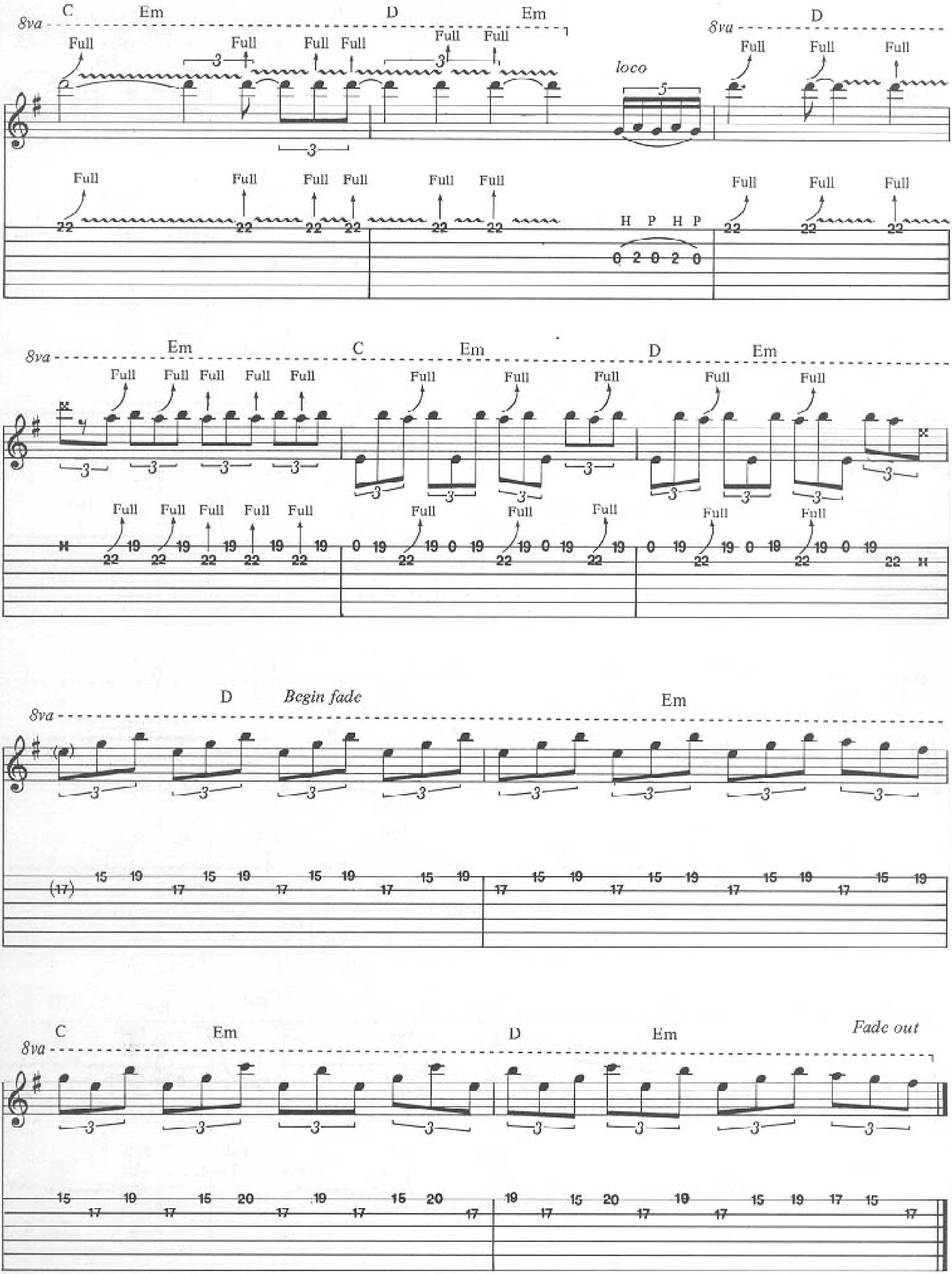
Guitar Solo No. 2




C
Em
Full
D
8va
H
P
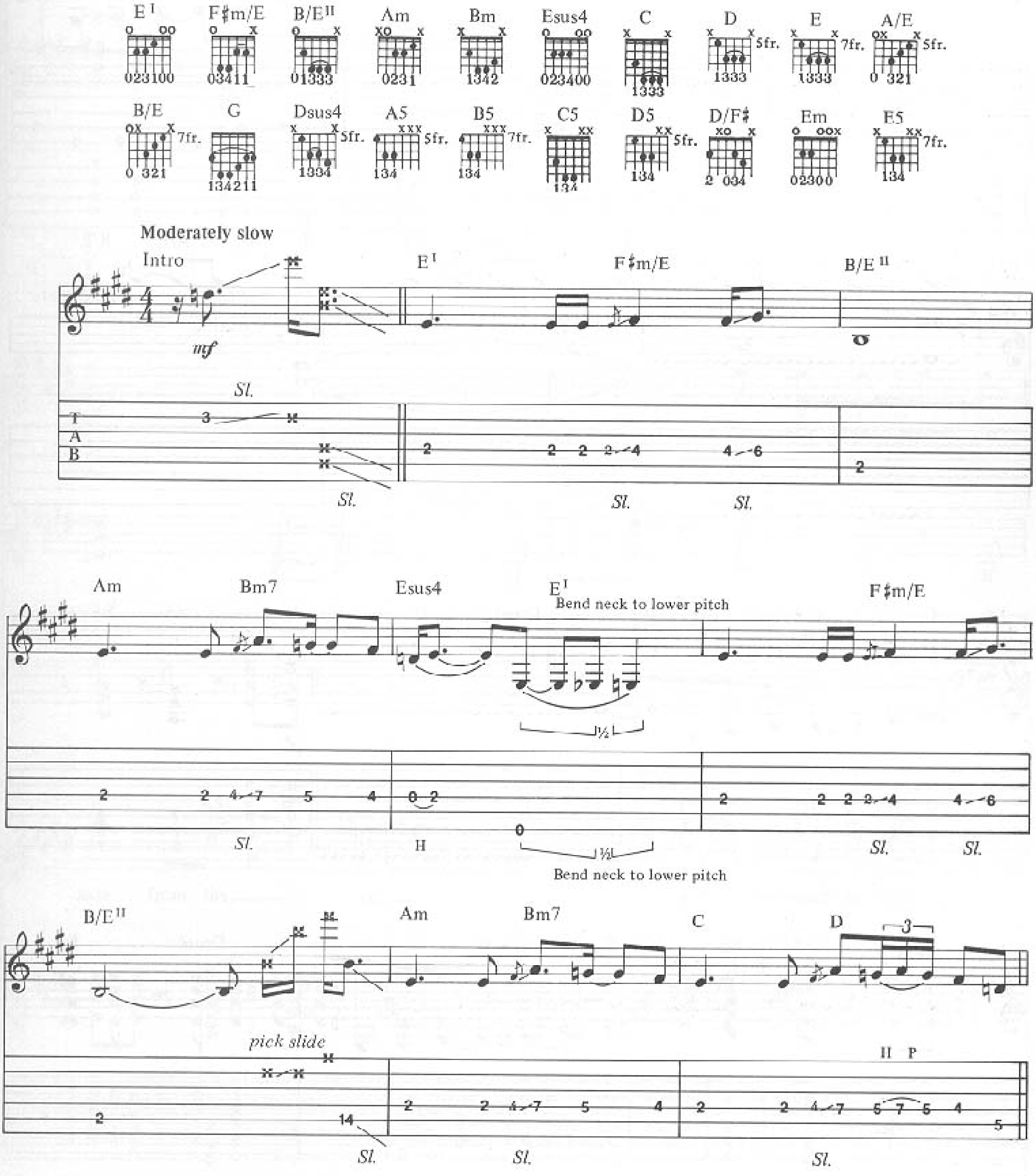

D
Em
8va
Full
Sl.
C
Release to half step bend
loco
P
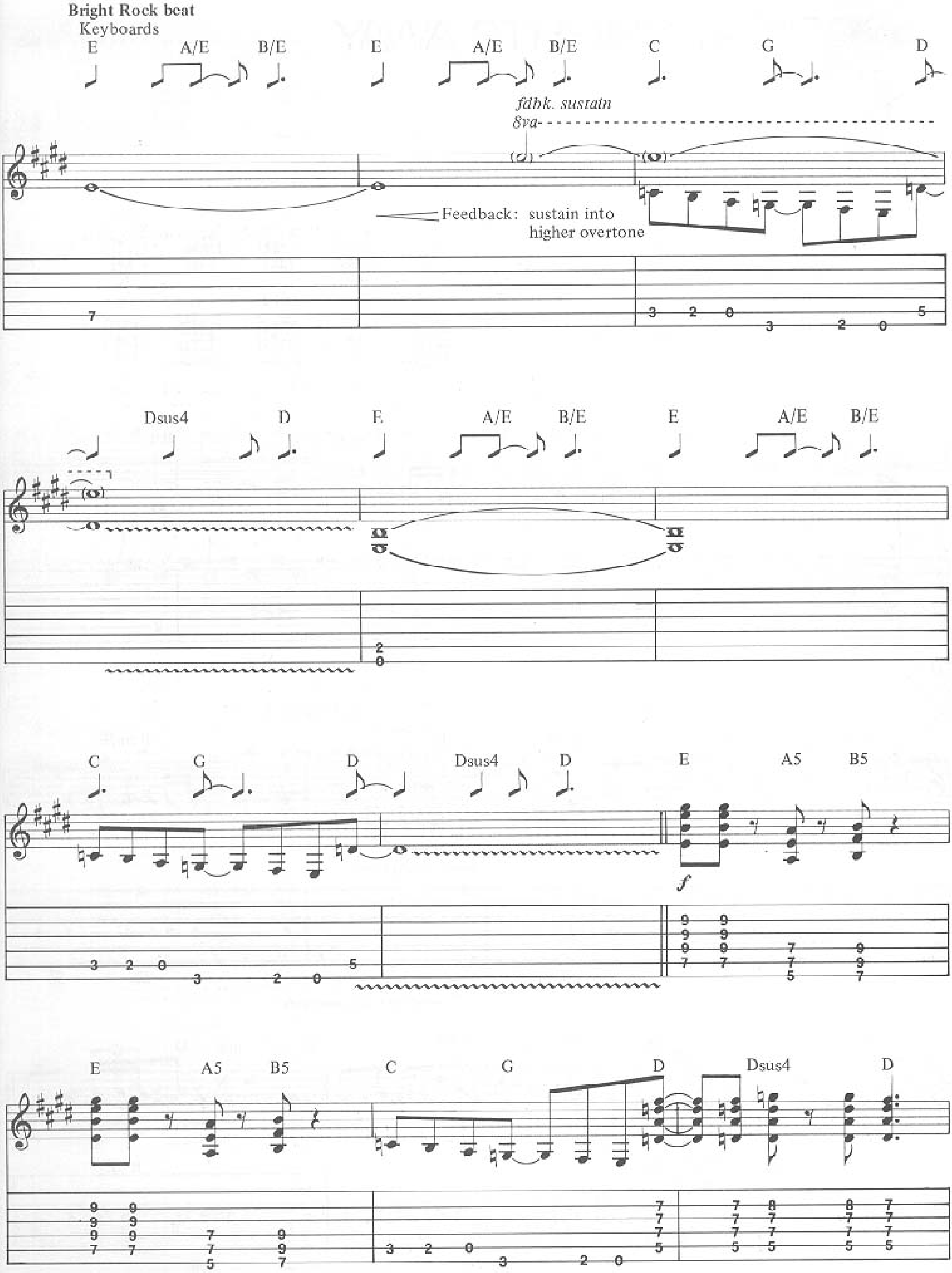

loco
Em
C
Em
Full
Sl.
P
D
Em
8va
D
Em
C
Em
D
Em
D
Em
Full
Sl.
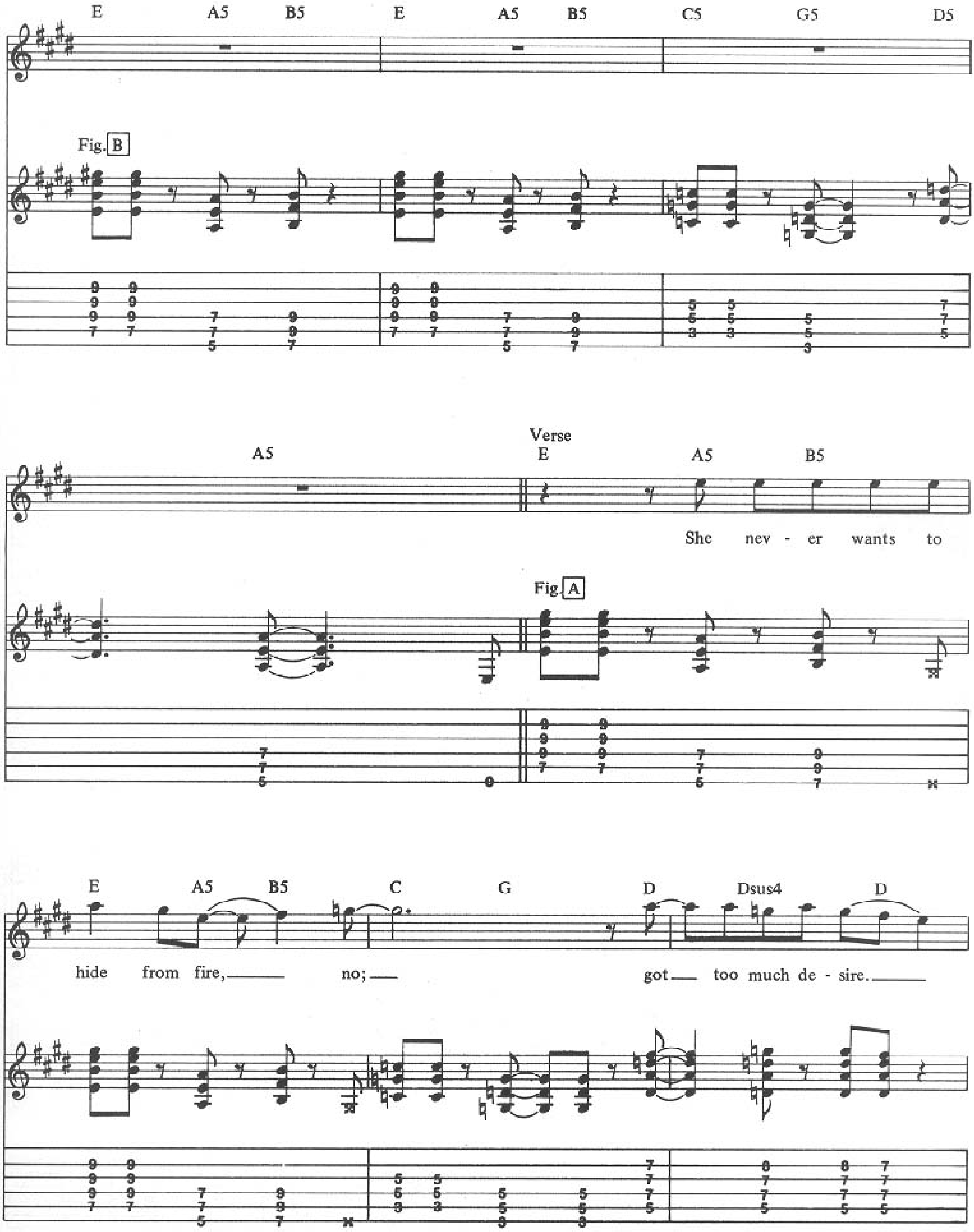

C
Em
D
Em
8va
loco
D
Full
H P H P
Em
C
Em
D
Em
D
Begin fade
Em
C
Em
D
Em
Fade out
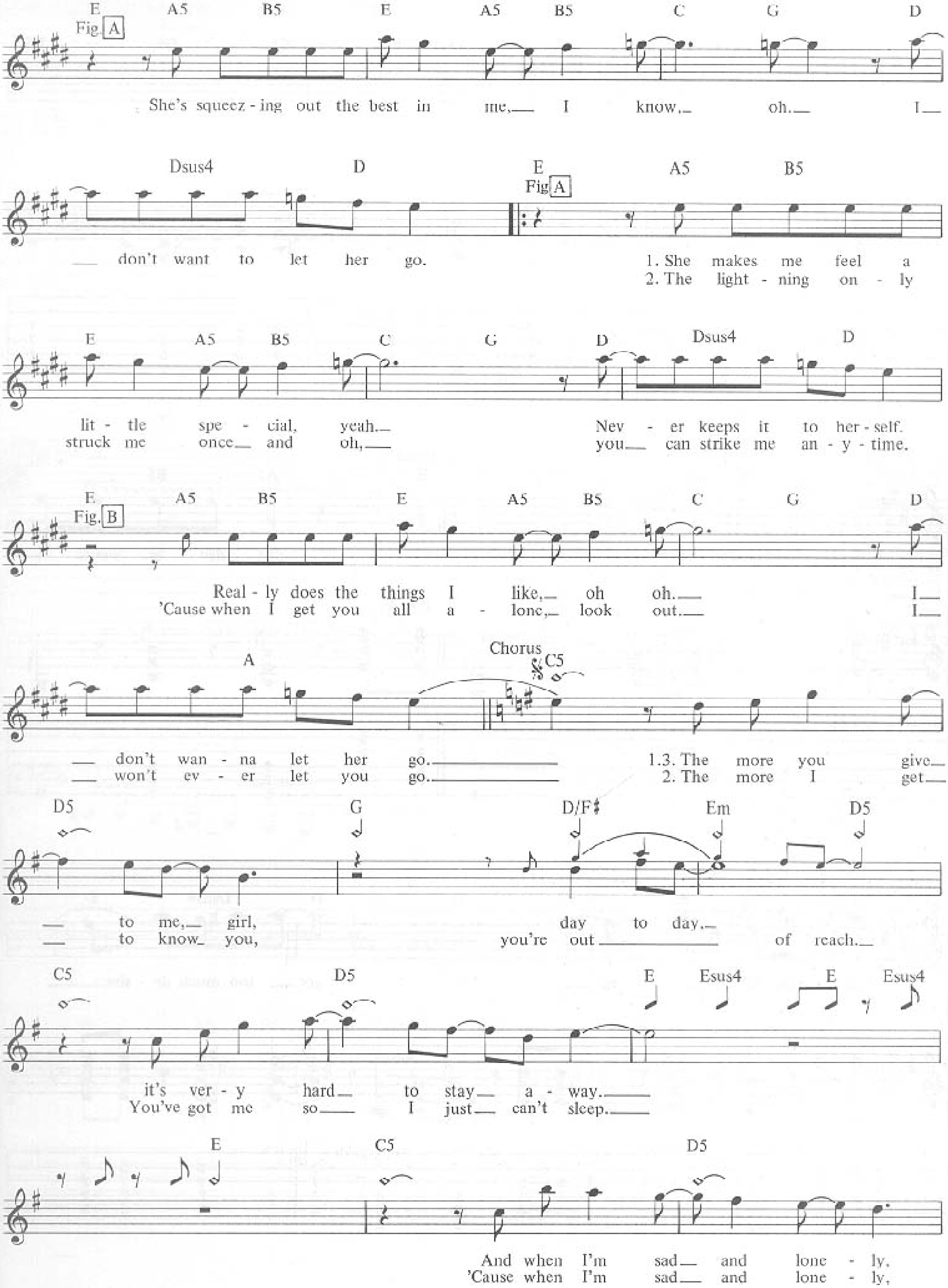
ROCK MY NIGHTS AWAY
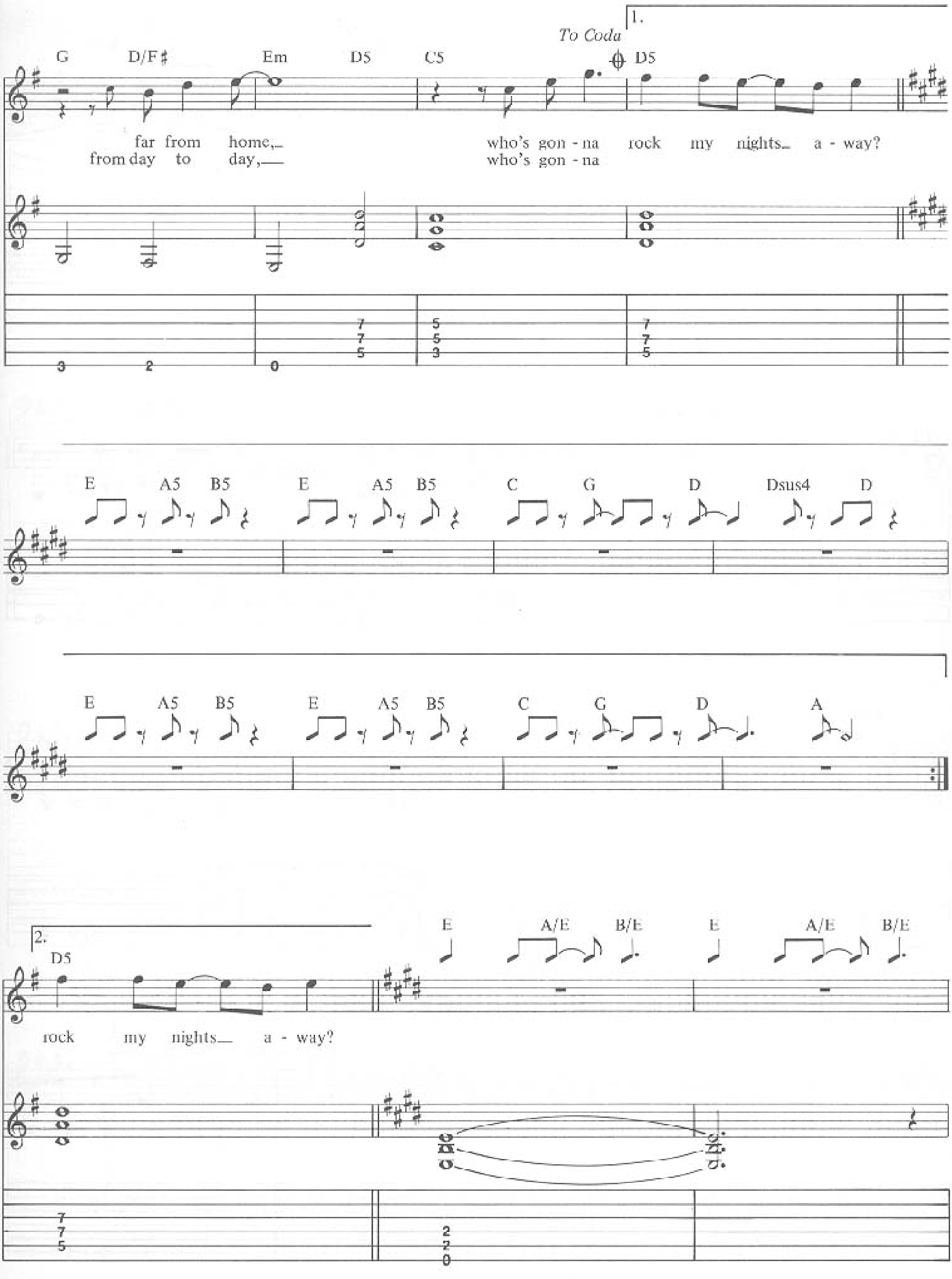
Words and Music by Gary Barden and Andy Nye
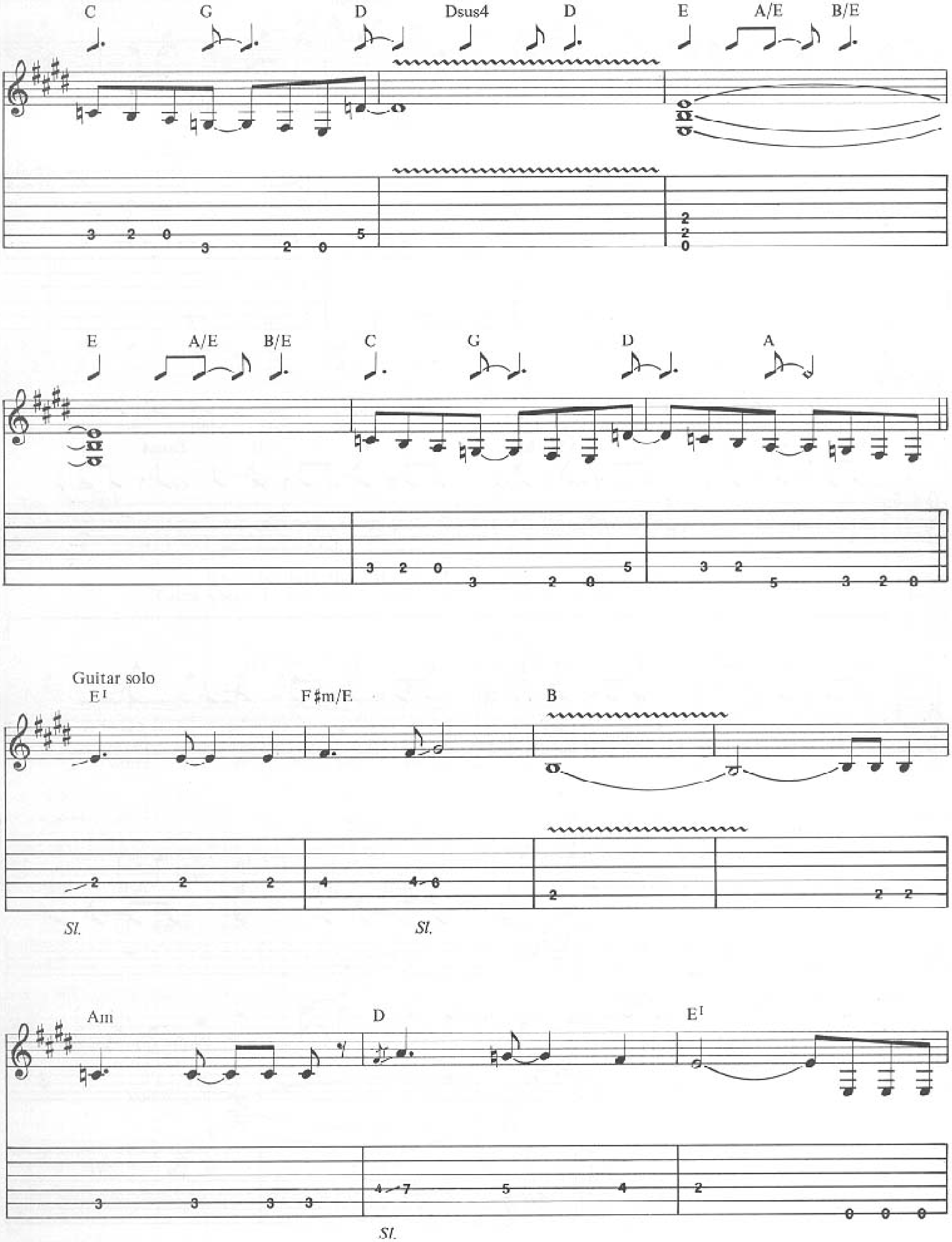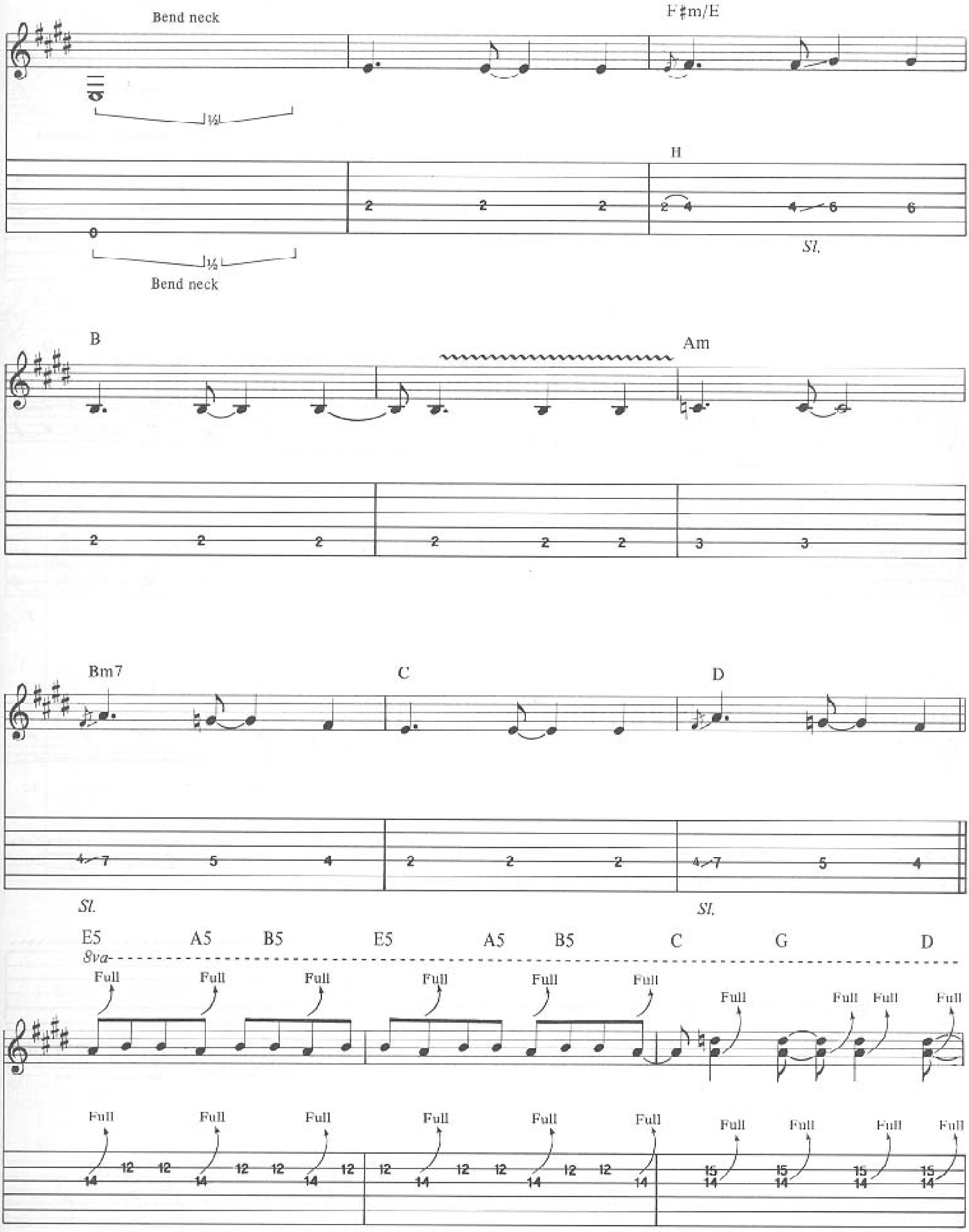



Bright Rock beat
Keyboards
E A/E B/E E A/E B/E C G D
fdbk. sustain
8va
Feedback: sustain into
higher overtone
Dsus4 D E A/E B/E E A/E B/E
C G D Dsus4 D E A5 B5
f
E A5 B5 C G D Dsus4 D
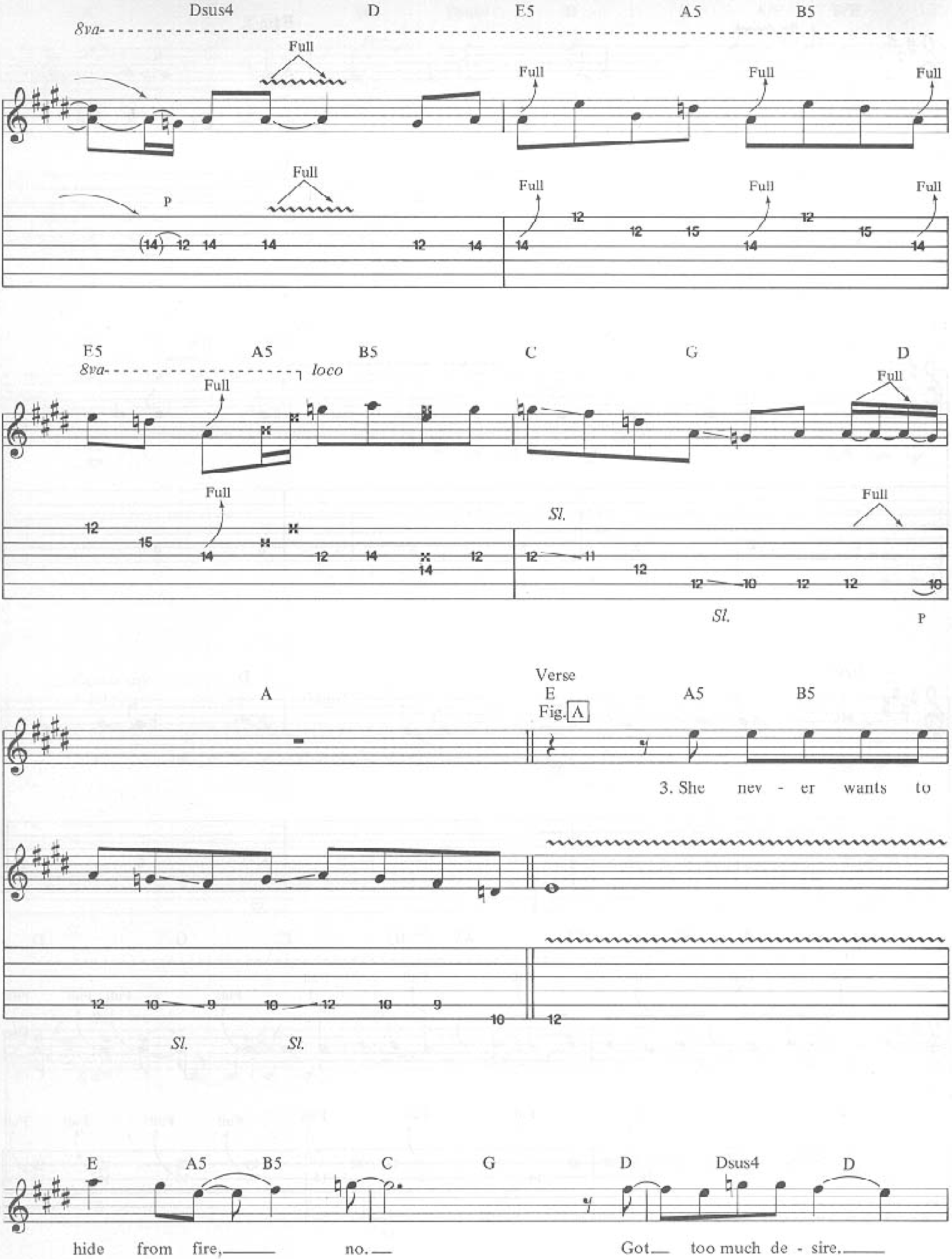

E A5 B5 E A5 B5 C5 G5 D5
Fig. B
A5
Verse
E A5 B5
She nev - er wants to
Fig. A
E A5 B5 C G D Dsus4 D
hide from fire, no; got too much de - sire.
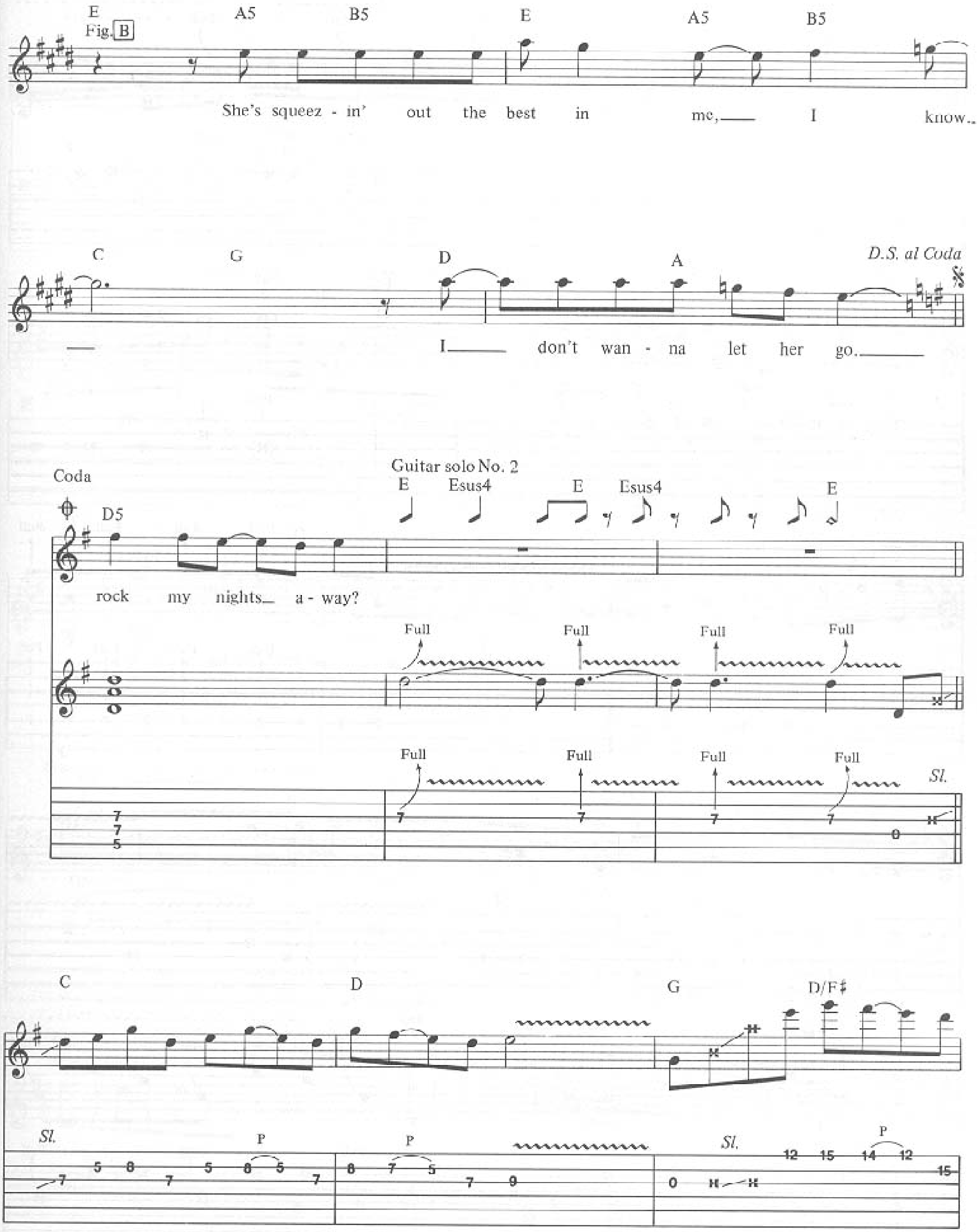

E A5 B5 E A5 B5 C G D
Fig. A
She's squeez - ing out the best in me, I know, oh. I
Dsus4 D E A5 B5
Fig. A
don't want to let her go.
1. She makes me feel a
2. The light - ning on - ly
E A5 B5 C G D Dsus4 D
lit - tle spe - cial, yeah. Nev - er keeps it to her - self.
struck me once and oh, you can strike me an - y - time.
E A5 B5 E A5 B5 C G D
Fig. B
Real - ly does the things I like, oh oh. I
'Cause when I get you all a - lone, look out. I
A
Chorus
C5
don't wan - na let her go.
won't ev - er let you go.
1.3. The more you give
2. The more I get
D5 G D/F♯ Em D5
to me, girl, day to day.
to know you, you're out of reach.
C5 D5 E Esus4 E Esus4
it's ver - y hard to stay a - way.
You've got me so I just can't sleep.
E C5 D5
And when I'm sad and lone - ly,
'Cause when I'm sad and lone - ly,
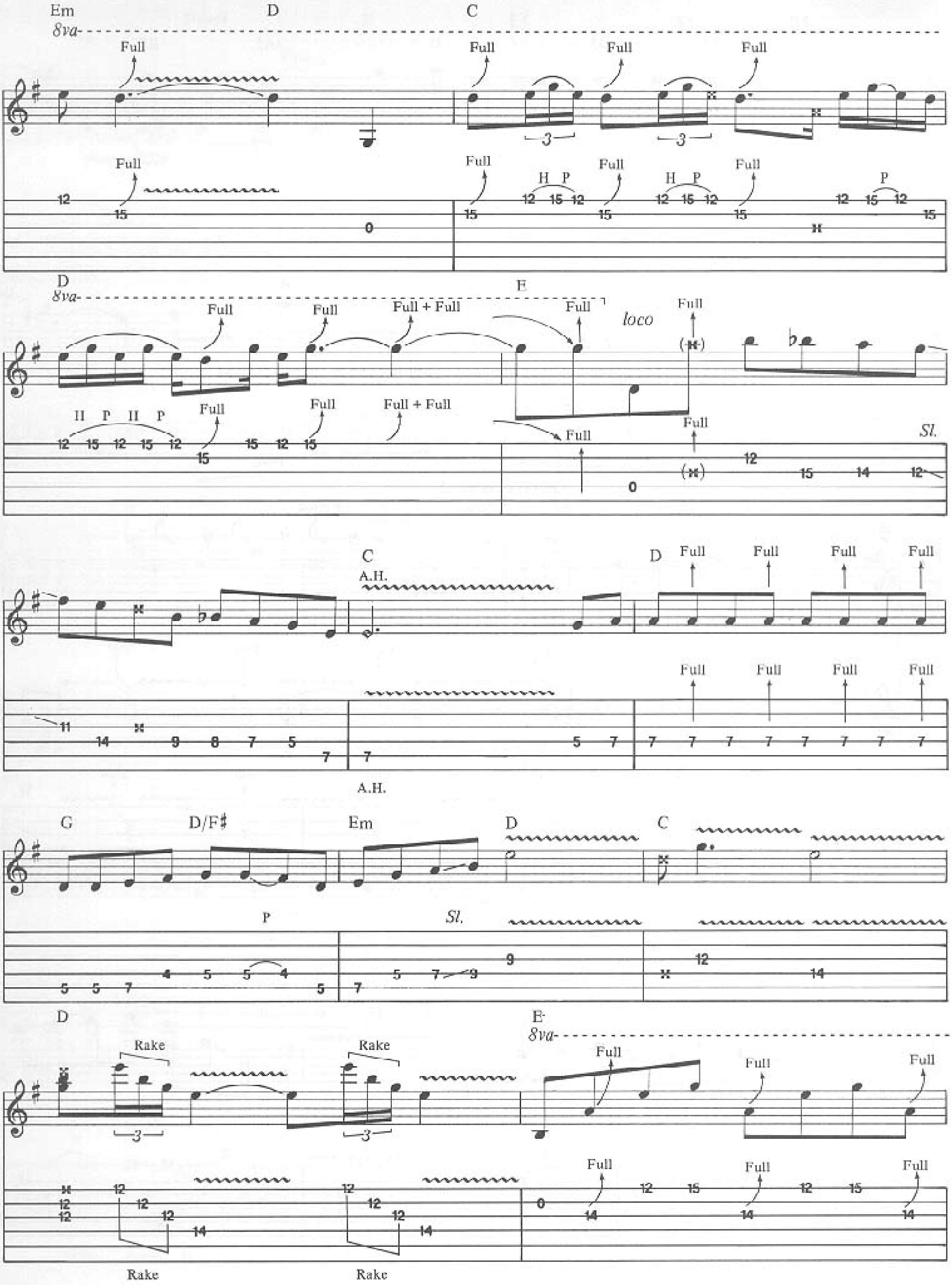

1.
To Coda
G D/F♯ Em D5 C5 D5
far from home,_ who's gon - na rock my nights_ a - way?
from day to day,_ who's gon - na
E A5 B5 E A5 B5 C G D Dsus4 D
E A5 B5 E A5 B5 C G D A
2.
D5
E A/E B/E E A/E B/E
rock my nights_ a - way?

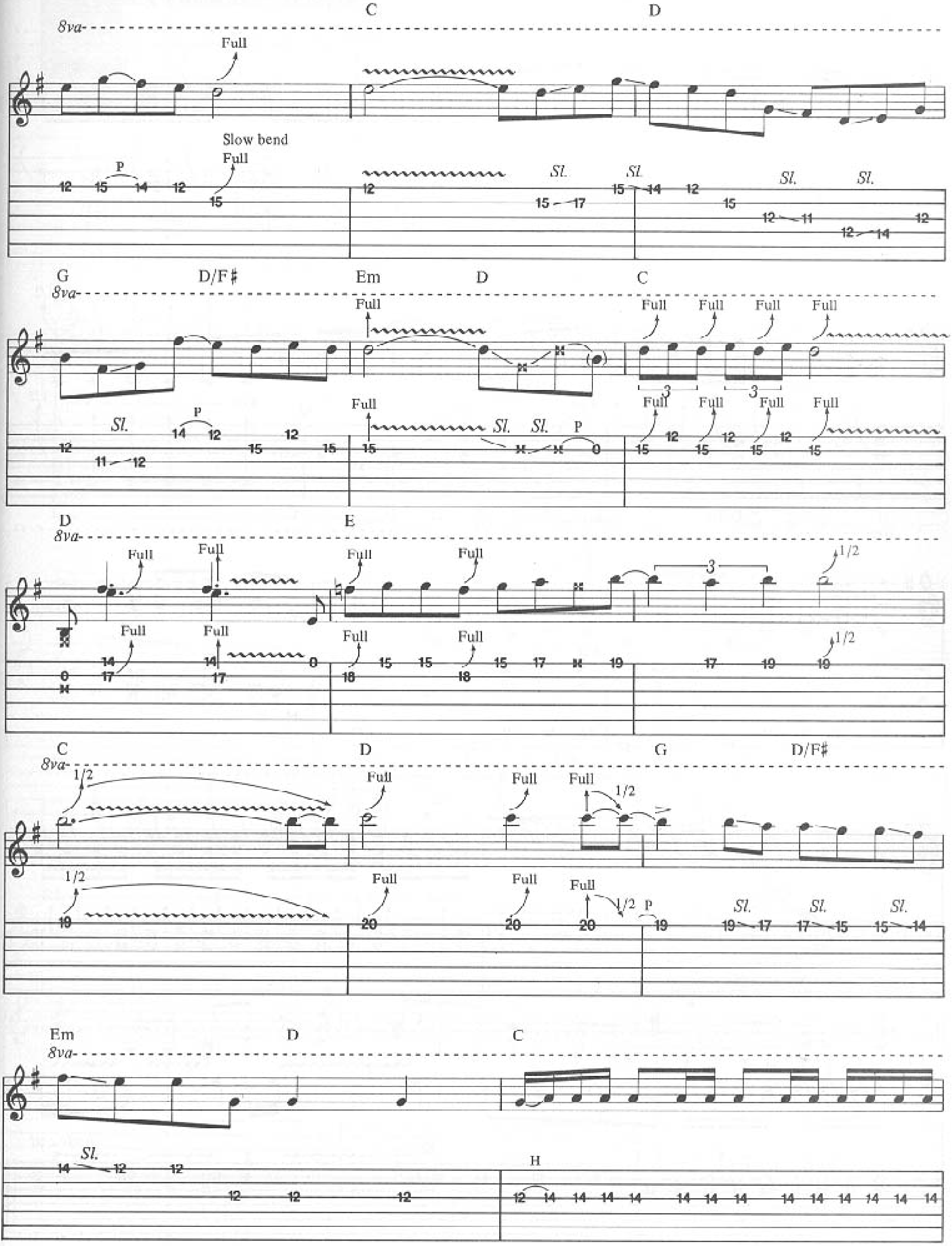

C G D Dsus4 D E A/E B/E
E A/E B/E C G D A
Guitar solo
E[I] F♯m/E B
Sl.
Sl.
Am D E[I]
Sl.


Bend neck
F♯m/E
½
H
Sl.
B
Am
Bm7
C
D
Sl.
E5 A5 B5 E5 A5 B5 C G D
8va
Full
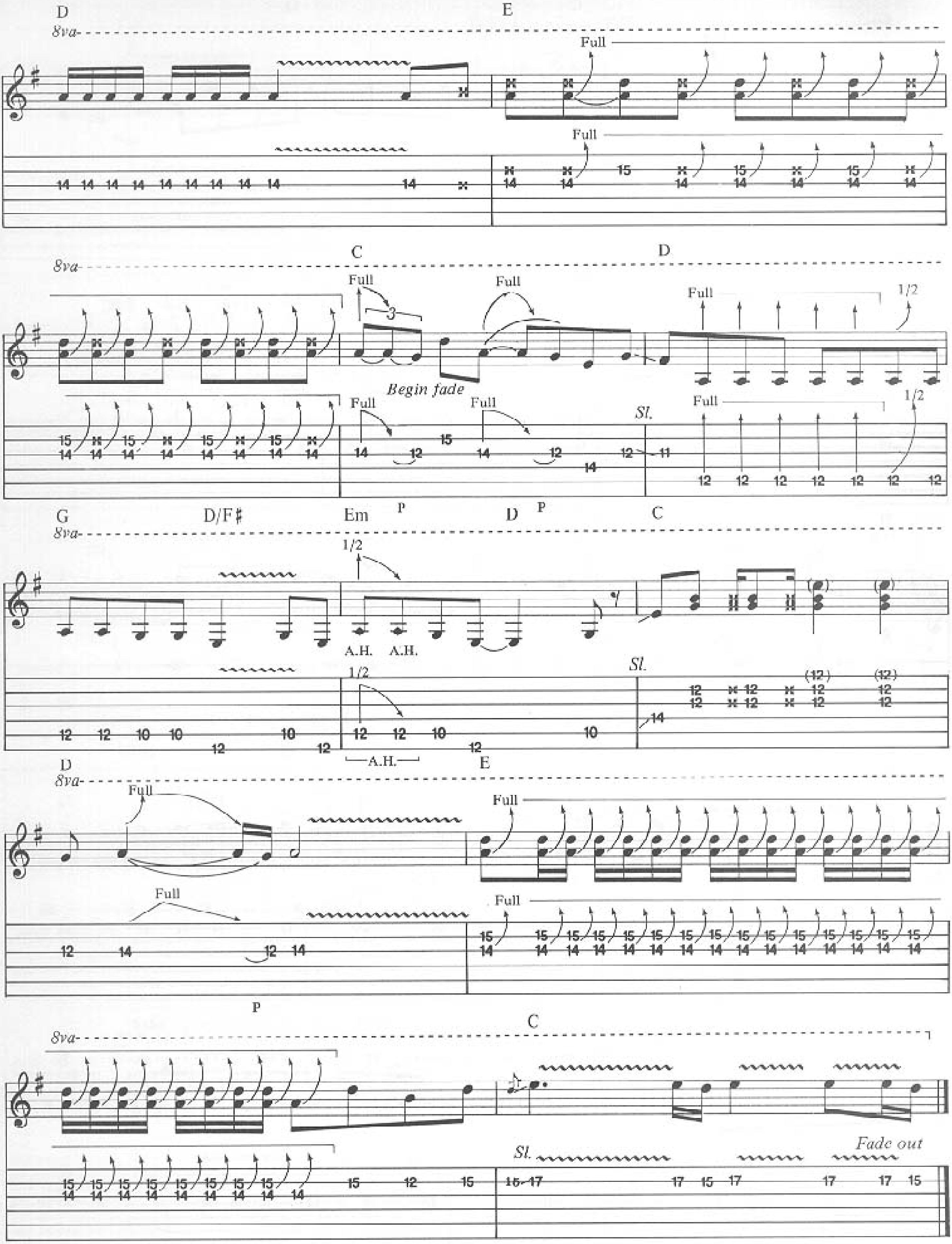

Dsus4 D E5 A5 B5
8va
Full
P
E5 A5 B5 C G D
loco
Sl.
A
Verse
E A5 B5
Fig. A
3. She nev - er wants to
E A5 B5 C G D Dsus4 D
hide from fire, no. Got too much de - sire.


E A5 B5 E A5 B5
Fig. B
She's squeez - in' out the best in me, I know..
C G D A
D.S. al Coda
I don't wan - na let her go.
Coda
D5
Guitar solo No. 2
E Esus4 E Esus4 E
rock my nights a - way?
Full Full Full Full
Sl.
C D G D/F♯
Sl. P P Sl. P


Em
8va
D
C
Full
H P
D
E
loco
Sl.
C
A.H.
G
D/F♯
Em
D
C
P
Sl.
D
Rake
E
8va
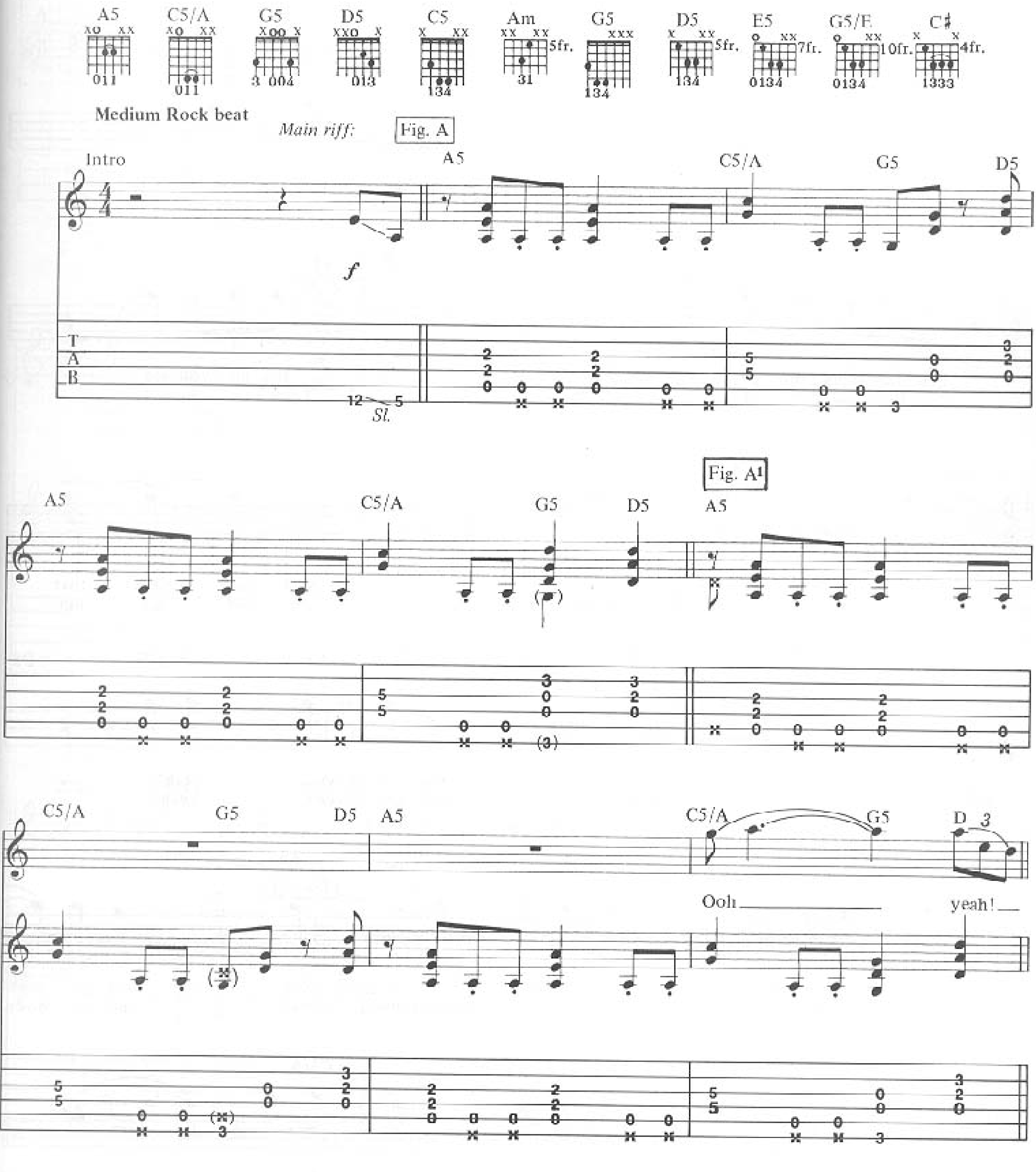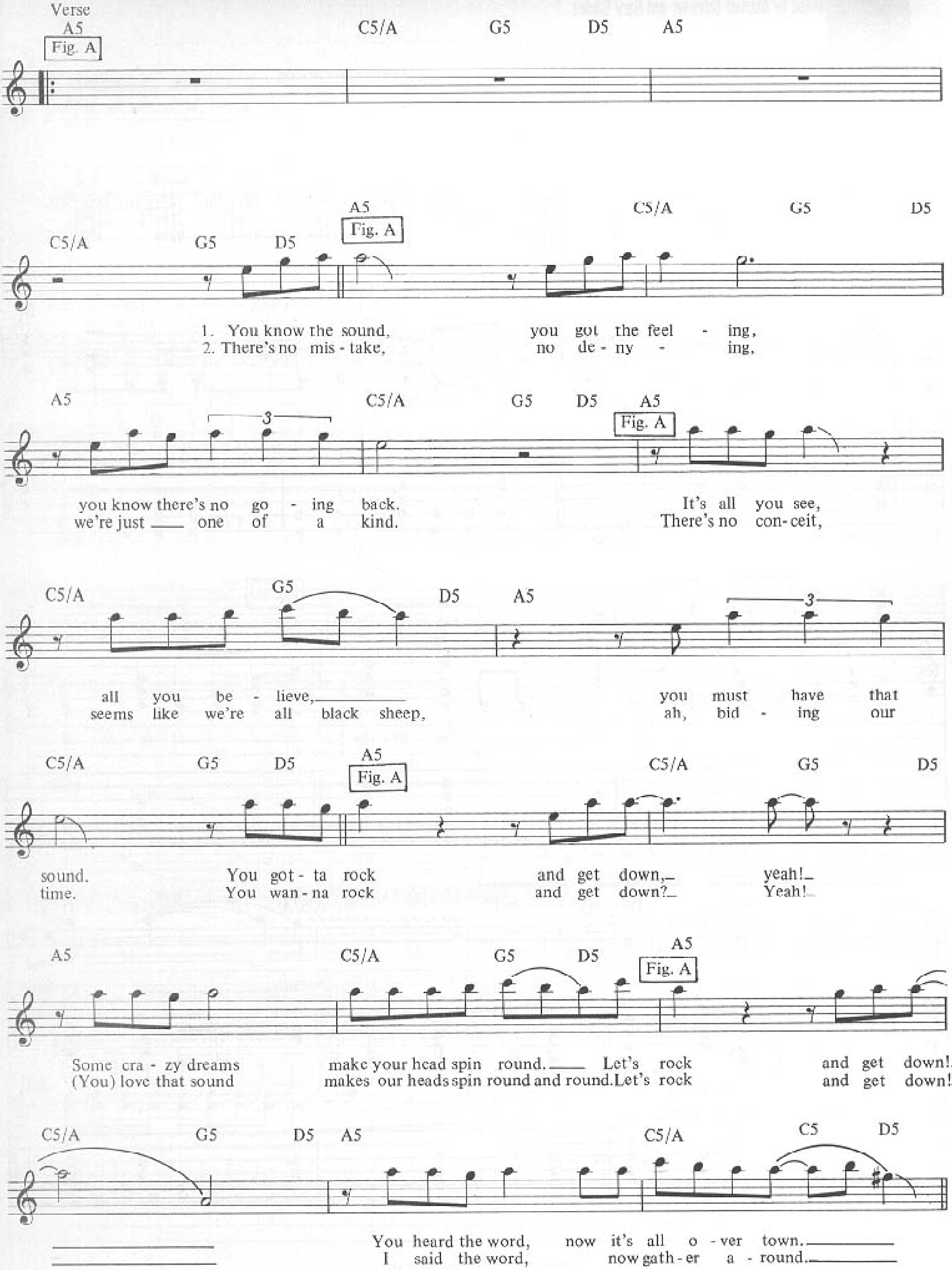


8va
C
D
Full
Slow bend
Full
P
Sl.
G
D/F♯
Em
D
C
Full
3
E
1/2
H
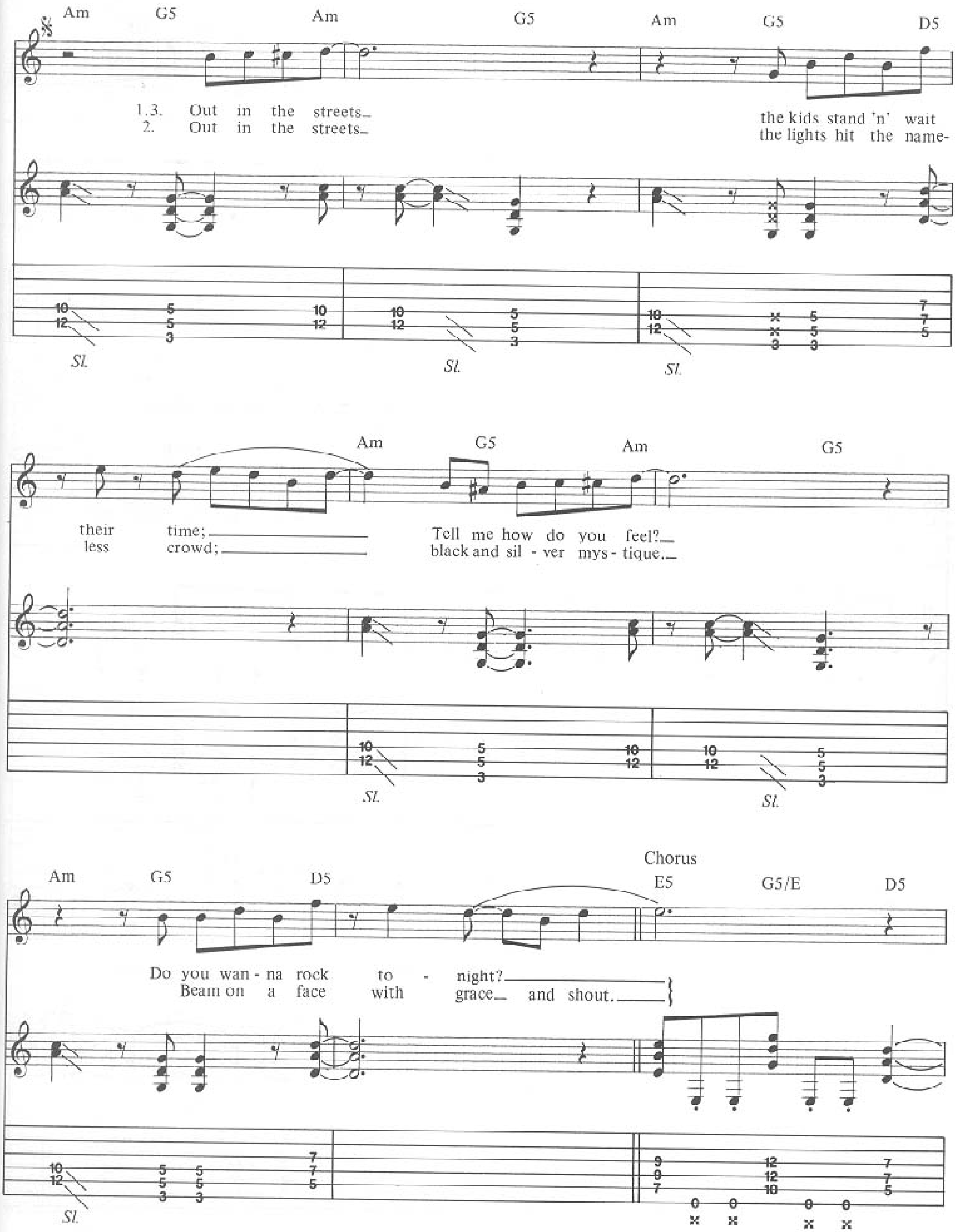

D
E
8va
Full
C
D
Full
1/2
Begin fade
Sl.
G
D/F♯
Em
D
C
P
A.H.
E
Fade out
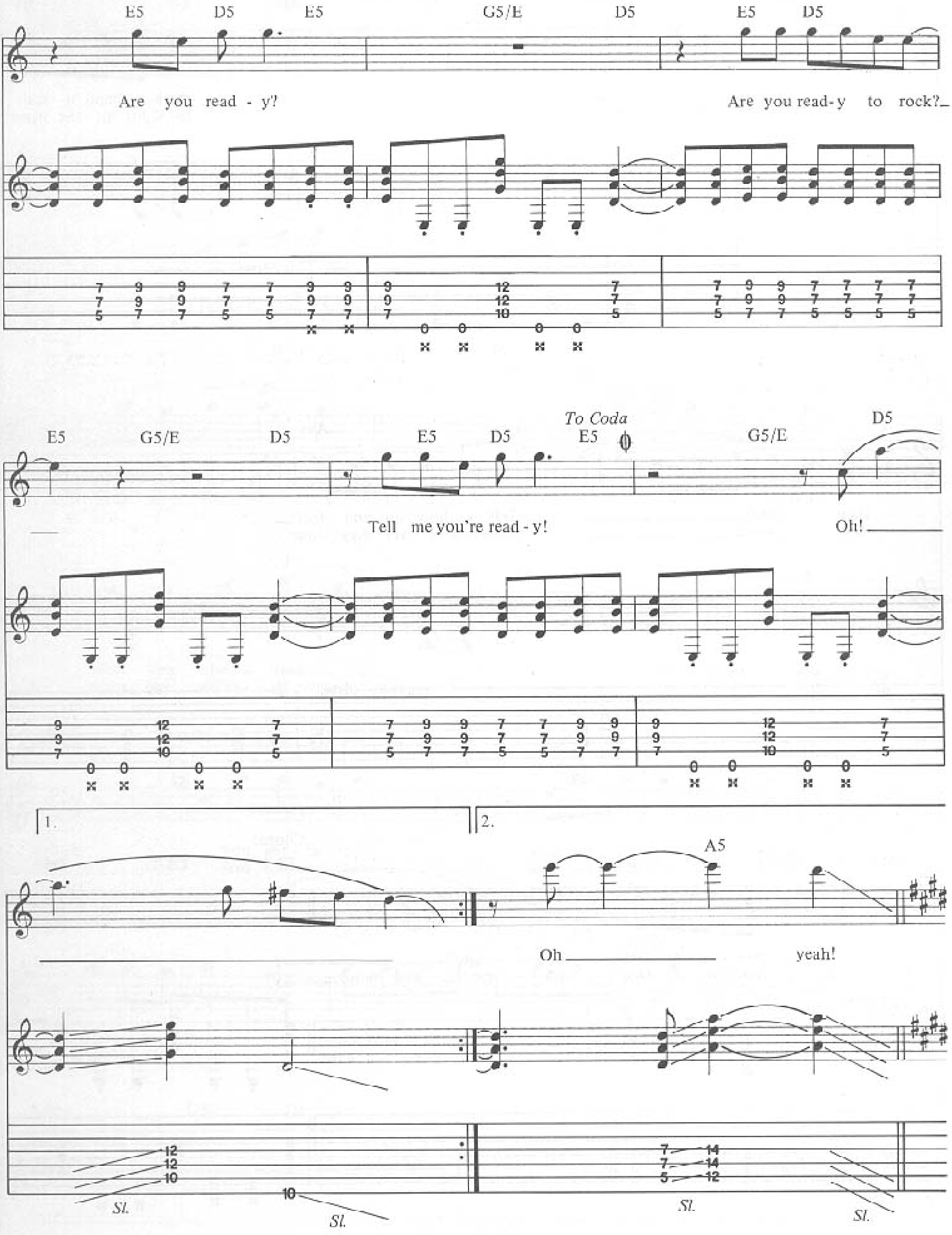
ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden

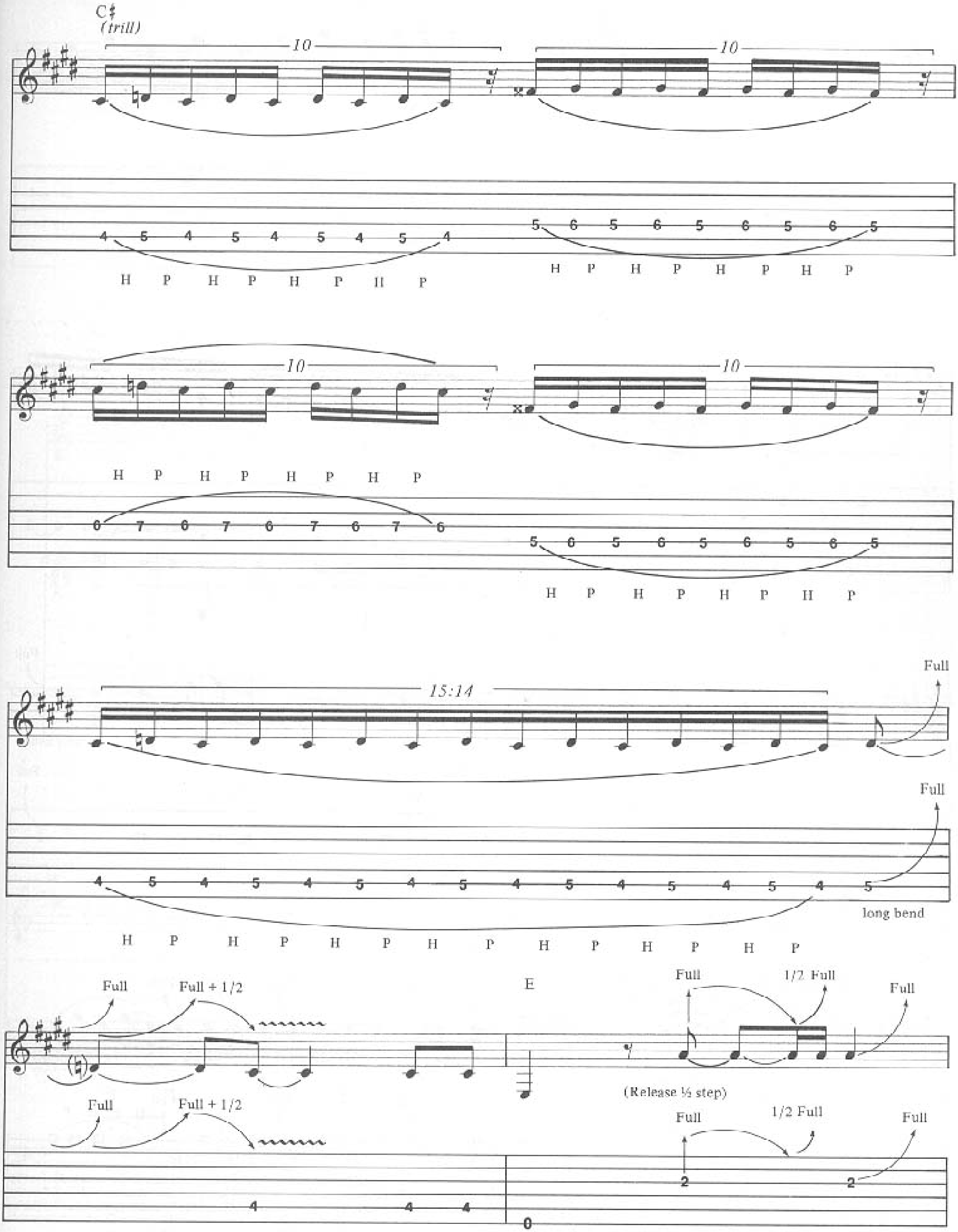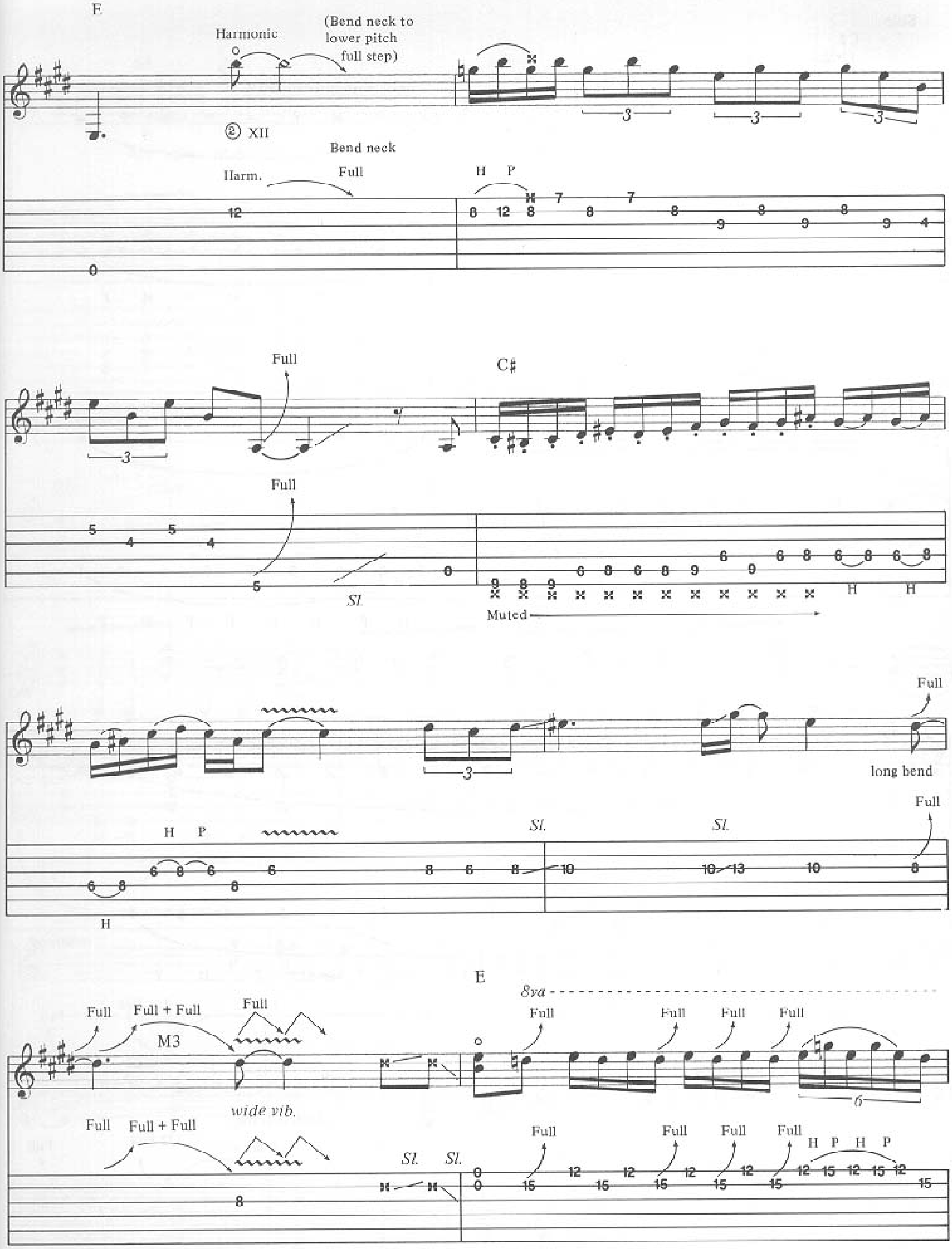



Verse
A5
Fig. A
C5/A G5 D5 A5
C5/A G5 D5
A5
Fig. A
C5/A G5 D5
1. You know the sound, you got the feel - ing,
2. There's no mis - take, no de - ny - ing,
A5 C5/A G5 D5 A5
Fig. A
you know there's no go - ing back. It's all you see,
we're just ___ one of a kind. There's no con - ceit,
C5/A G5 D5 A5
all you be - lieve, you must have that
seems like we're all black sheep, ah, bid - ing our
C5/A G5 D5
A5
Fig. A
C5/A G5 D5
sound. You got - ta rock and get down,_ yeah!_
time. You wan - na rock and get down?_ Yeah!_
A5 C5/A G5 D5
A5
Fig. A
Some cra - zy dreams make your head spin round. ___ Let's rock and get down!_
(You) love that sound makes our heads spin round and round. Let's rock and get down!_
C5/A G5 D5 A5 C5/A C5 D5
You heard the word, now it's all o - ver town. ___
I said the word, now gath - er a - round. ___

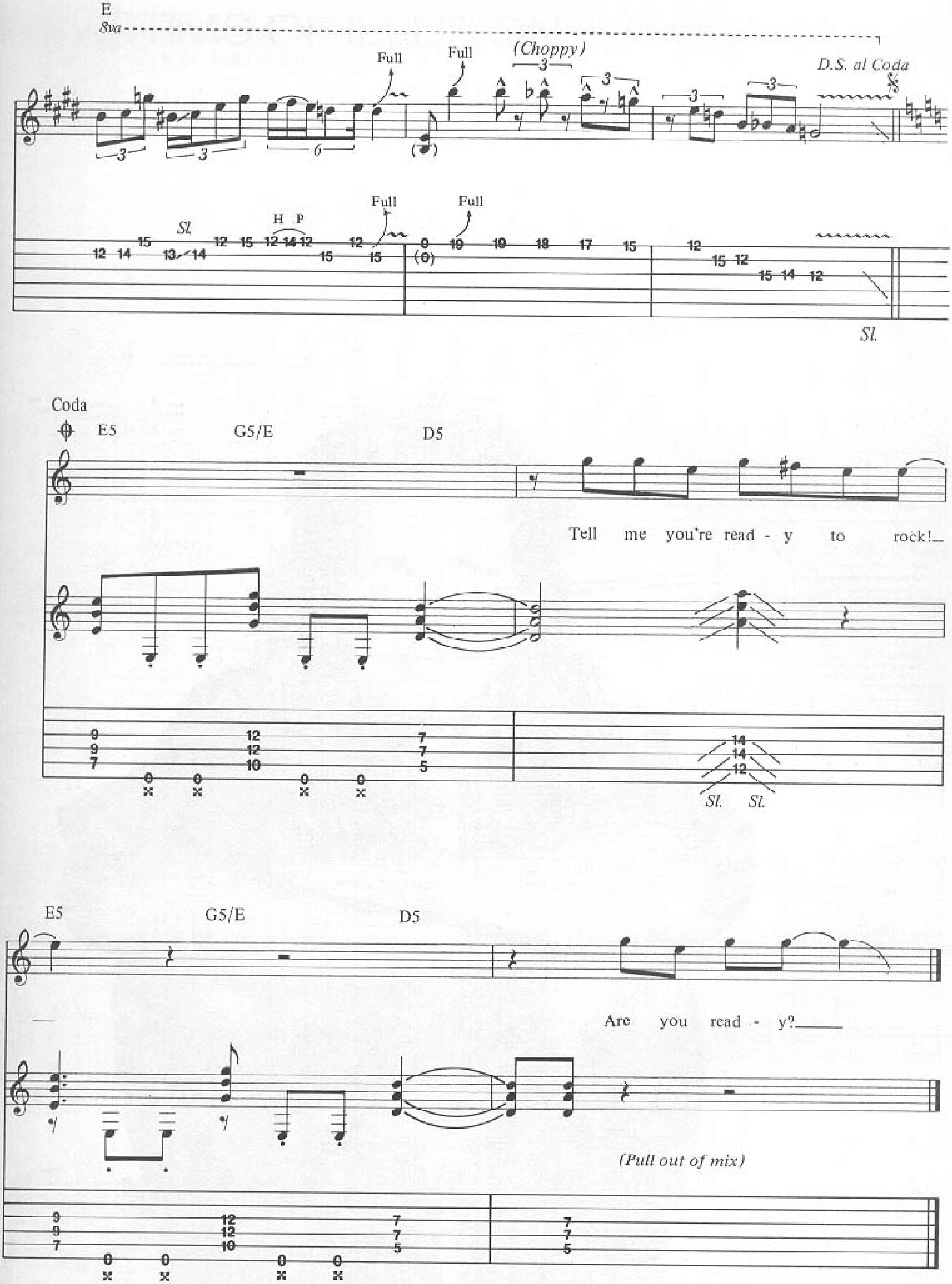

Am G5 Am G5 Am G5 D5
1.3. Out in the streets_ the kids stand 'n' wait
2. Out in the streets_ the lights hit the name-
Sl. Sl. Sl.
Am G5 Am G5
their time; Tell me how do you feel?_
less crowd; black and sil - ver mys - tique._
Sl. Sl.
Chorus
Am G5 D5 E5 G5/E D5
Do you wan - na rock to - night?
Beam on a face with grace_ and shout.
Sl.


E5 D5 E5 G5/E D5 E5 D5
Are you read - y?
Are you read-y to rock?
E5 G5/E D5 E5 D5
To Coda
E5 G5/E D5
Tell me you're read - y!
Oh!
1.
2.
A5
Oh
yeah!
Sl.
Sl.
Sl.
Sl.

Solo


C♯
(trill)
10
10
H P H P H P H P
H P H P H P H P
10
10
H P H P H P H P
H P H P H P H P
15:14
Full
Full
long bend
H P H P H P H P H P H P H P
Full
Full + 1/2
Full
Full + 1/2
E
Full
1/2 Full
Full
(Release ½ step)
Full
1/2 Full
Full
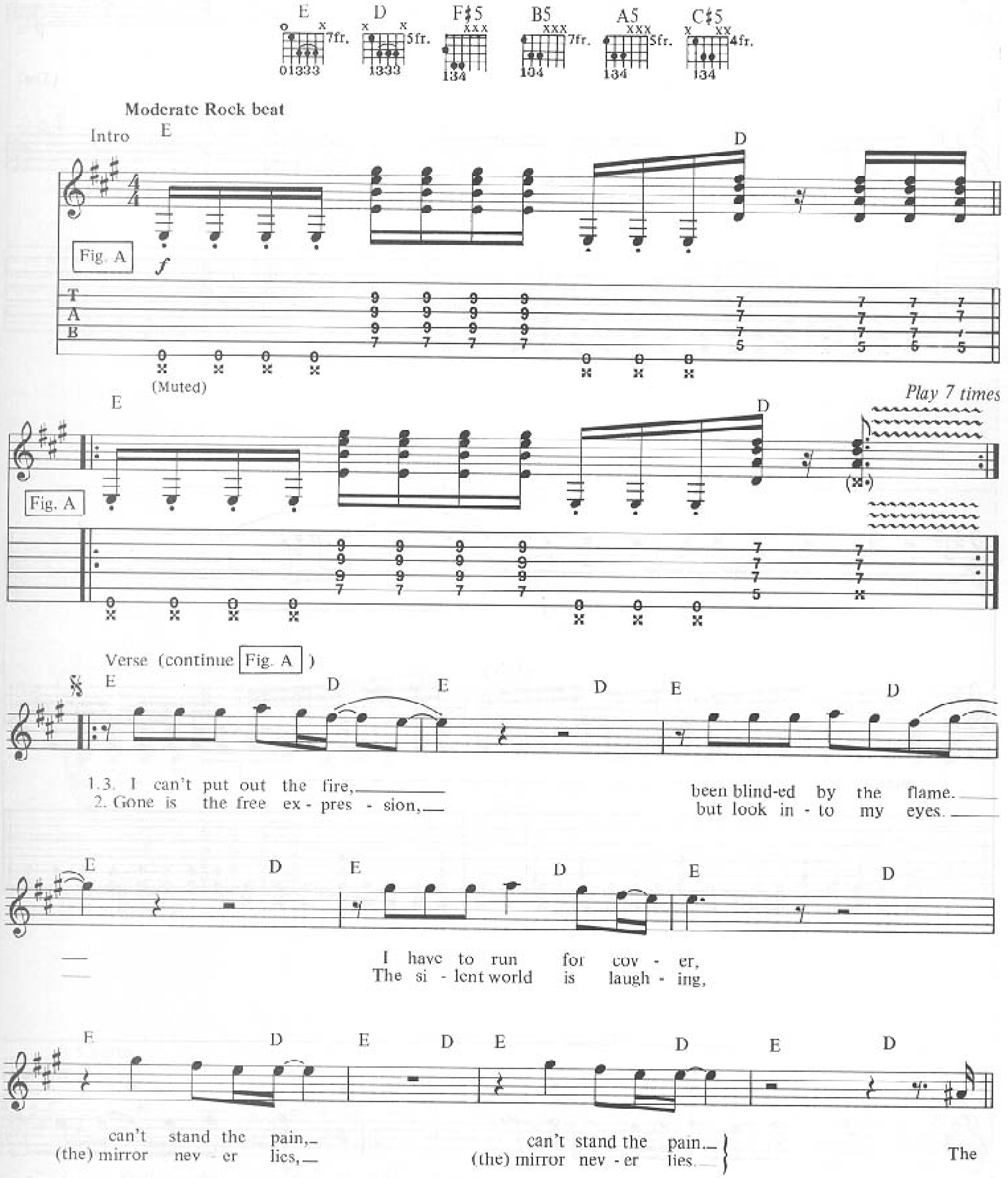

E
Harmonic
(Bend neck to
lower pitch
full step)
② XII
Bend neck
Harm.
Full
H P
Full
C♯
Full
Sl.
Muted
H
H
Full
long bend
H P
Sl.
Sl.
Full
H
E
8va
Full
Full + Full
M3
Full
wide vib.
Full
Full
Full
Full
Full
Full + Full
Sl.
Sl.
Full
Full
Full
Full
H P H P

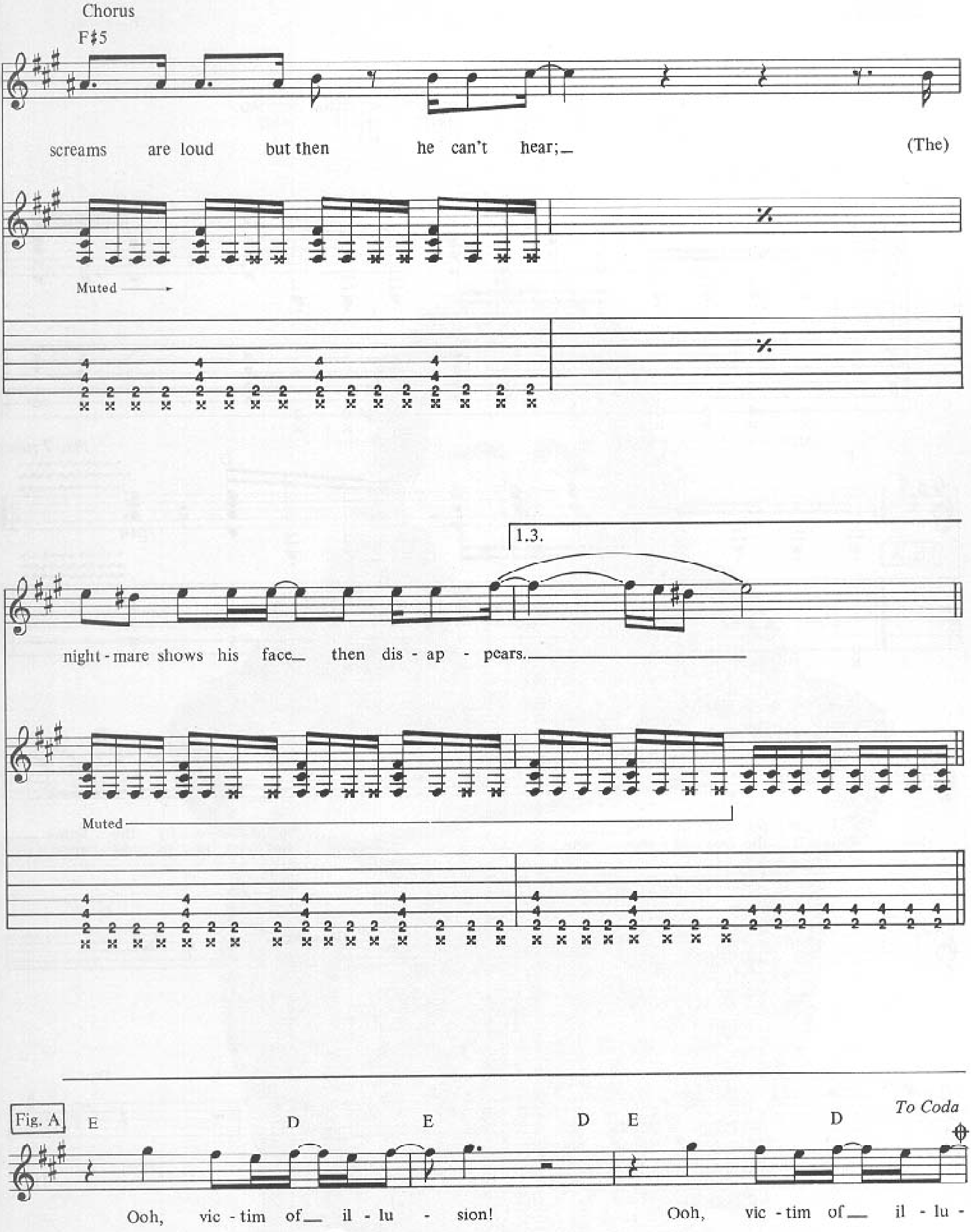

E
8va
Full
Full
(Choppy)
D.S. al Coda
Full
Full
H P
Sl.
Sl.
Coda
E5
G5/E
D5
Tell me you're read - y to rock!
Sl. Sl.
E5
G5/E
D5
Are you read - y?
(Pull out of mix)
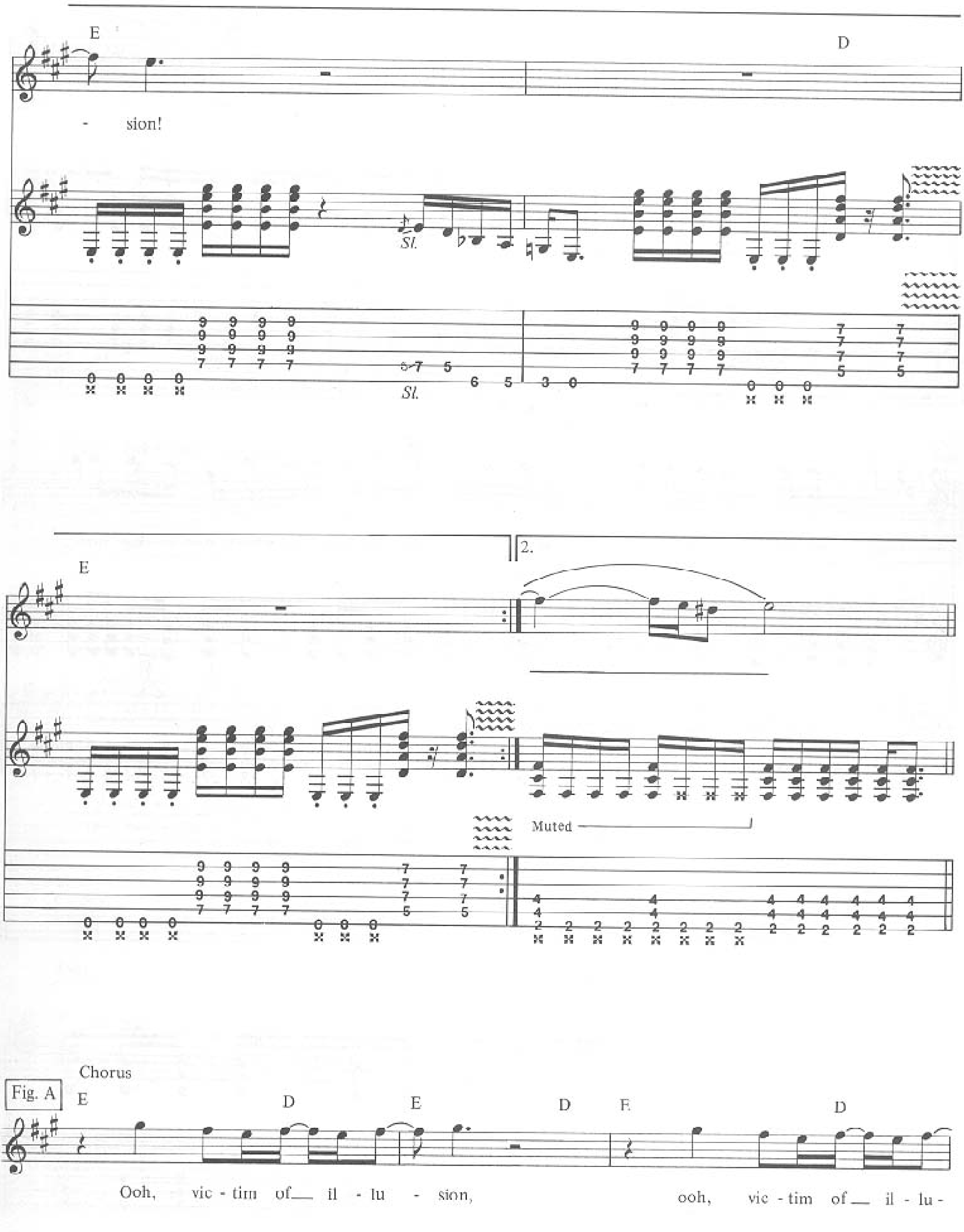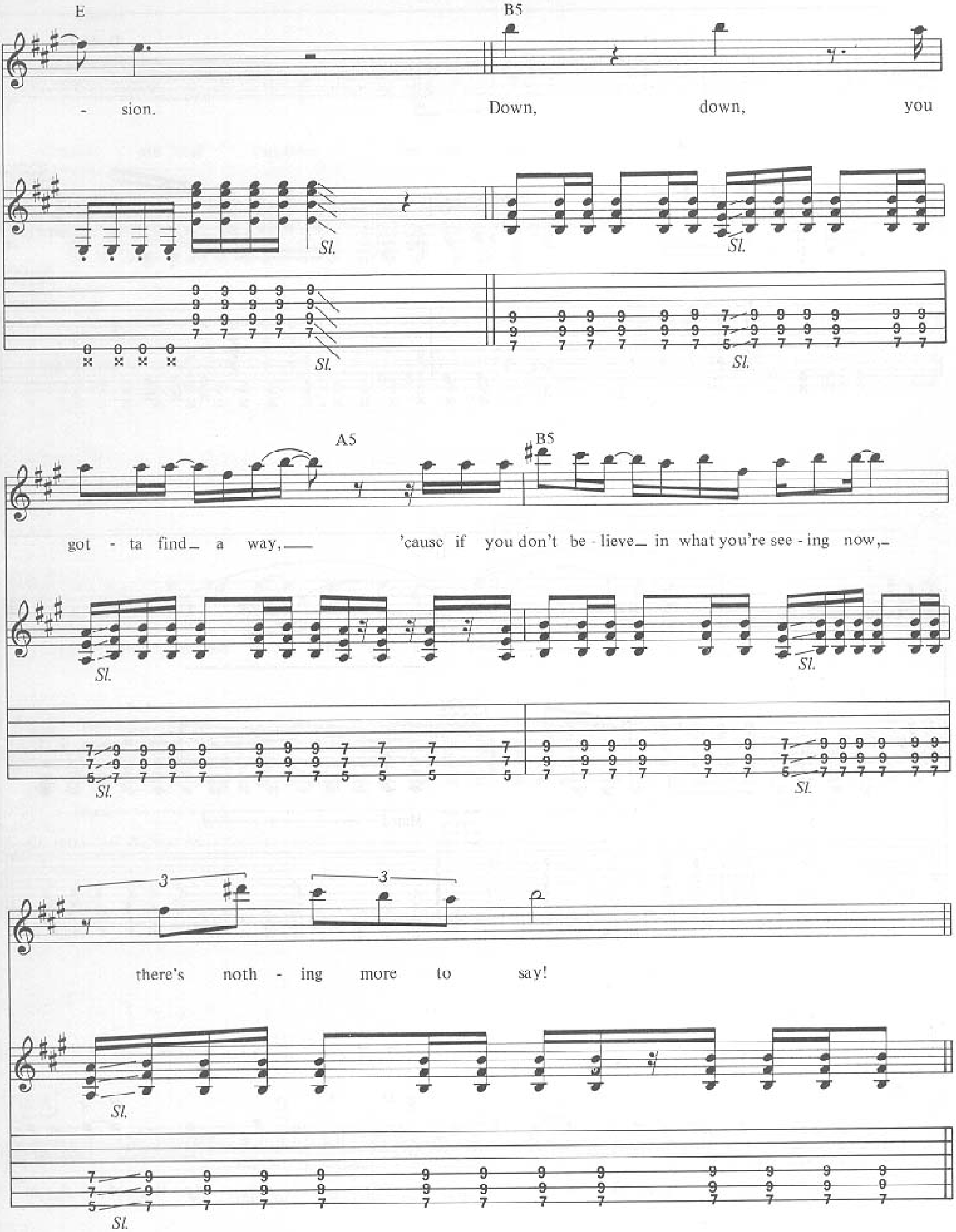


VICTIMS OF ILLUSION
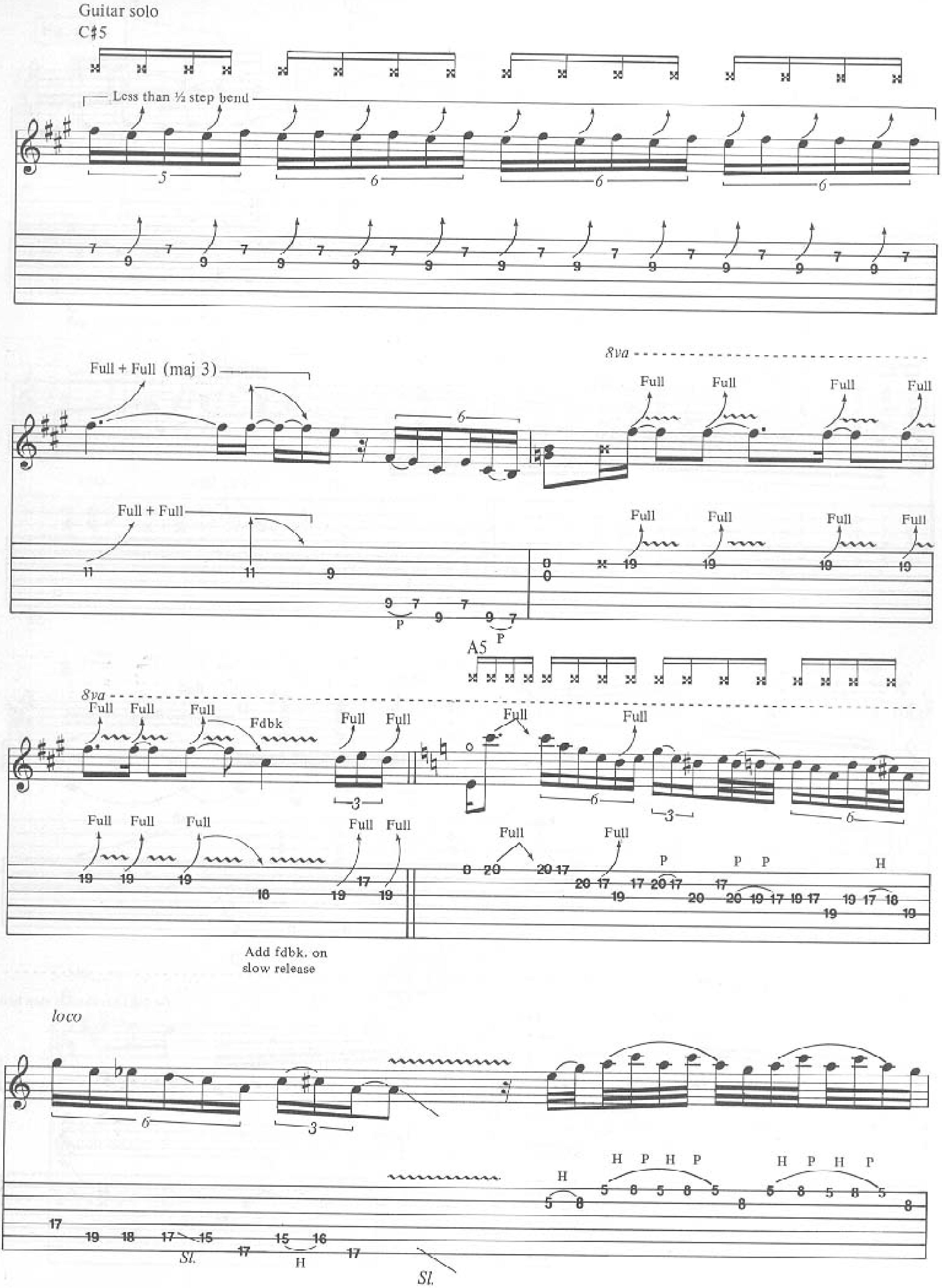
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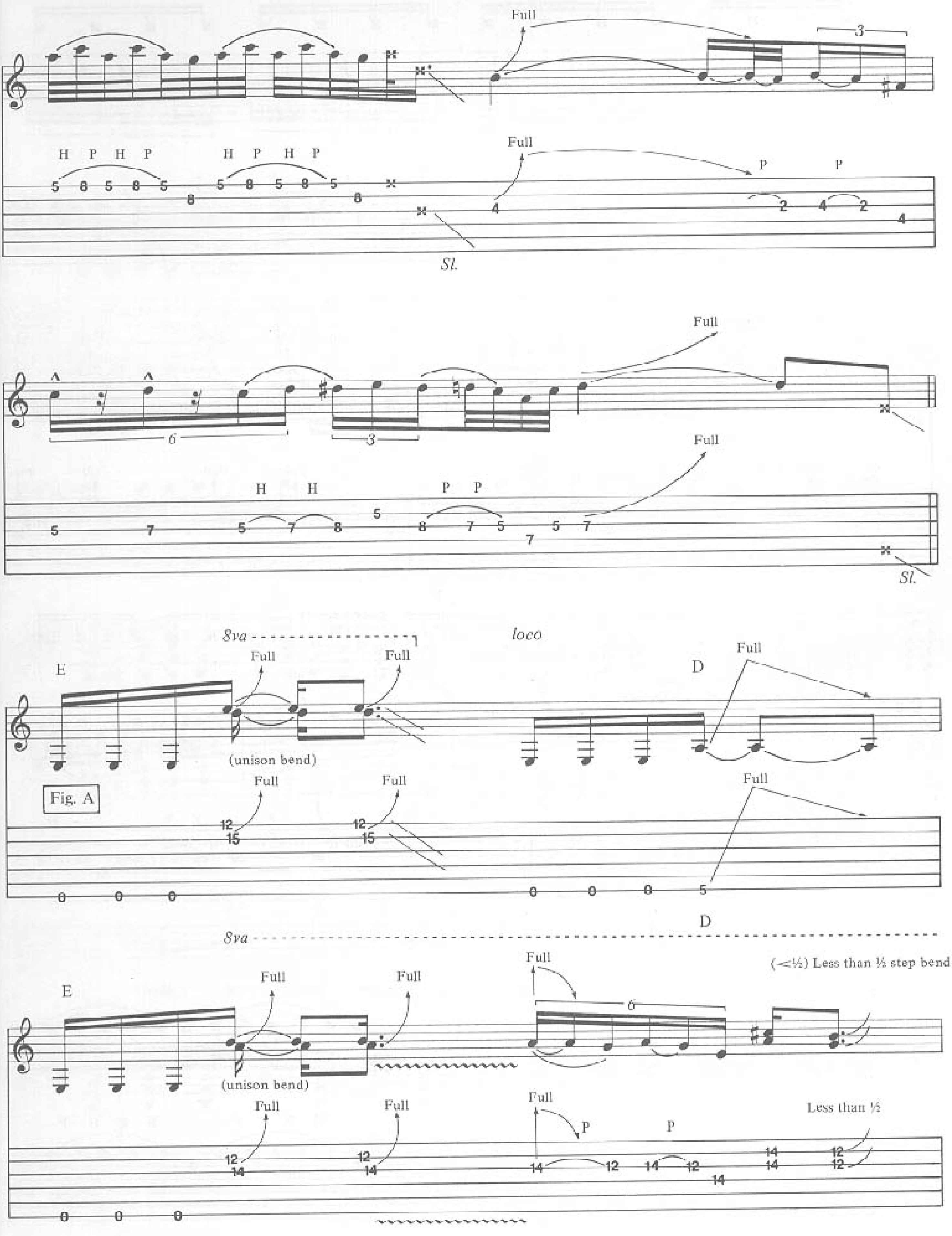



Chorus
F♯5
screams are loud but then he can't hear;
(The)
Muted
night-mare shows his face then dis-ap-pears.
1.3.
Muted
Fig. A
E D E D E D
To Coda
Ooh, vic-tim of il-lu-sion!
Ooh, vic-tim of il-lu-


E
D
- sion!
Sl.
Sl.
E
2.
Muted
Chorus
Fig. A
E D E D E D
Ooh, vic - tim of il - lu - sion,
ooh, vic - tim of il - lu -


E
B5
- sion. Down, down, you
Sl.
A5
B5
got - ta find a way, 'cause if you don't be - lieve in what you're see - ing now,
Sl.
there's noth - ing more to say!
Sl.


Guitar solo
C♯5
Less than ½ step bend
Full + Full (maj 3)
Full + Full
8va
Full
Fdbk
A5
Add fdbk. on slow release
loco
Sl.


Full
H P H P
H P H P
Full
P
P
Sl.
Full
H H
P P
Full
Sl.
8va
loco
E
Full
Full
D
Full
(unison bend)
Fig. A
Full
Full
Full
D
8va
(<½) Less than ½ step bend
Full
E
Full
Full
(unison bend)
Full
Full
Full
P
P
Less than ½
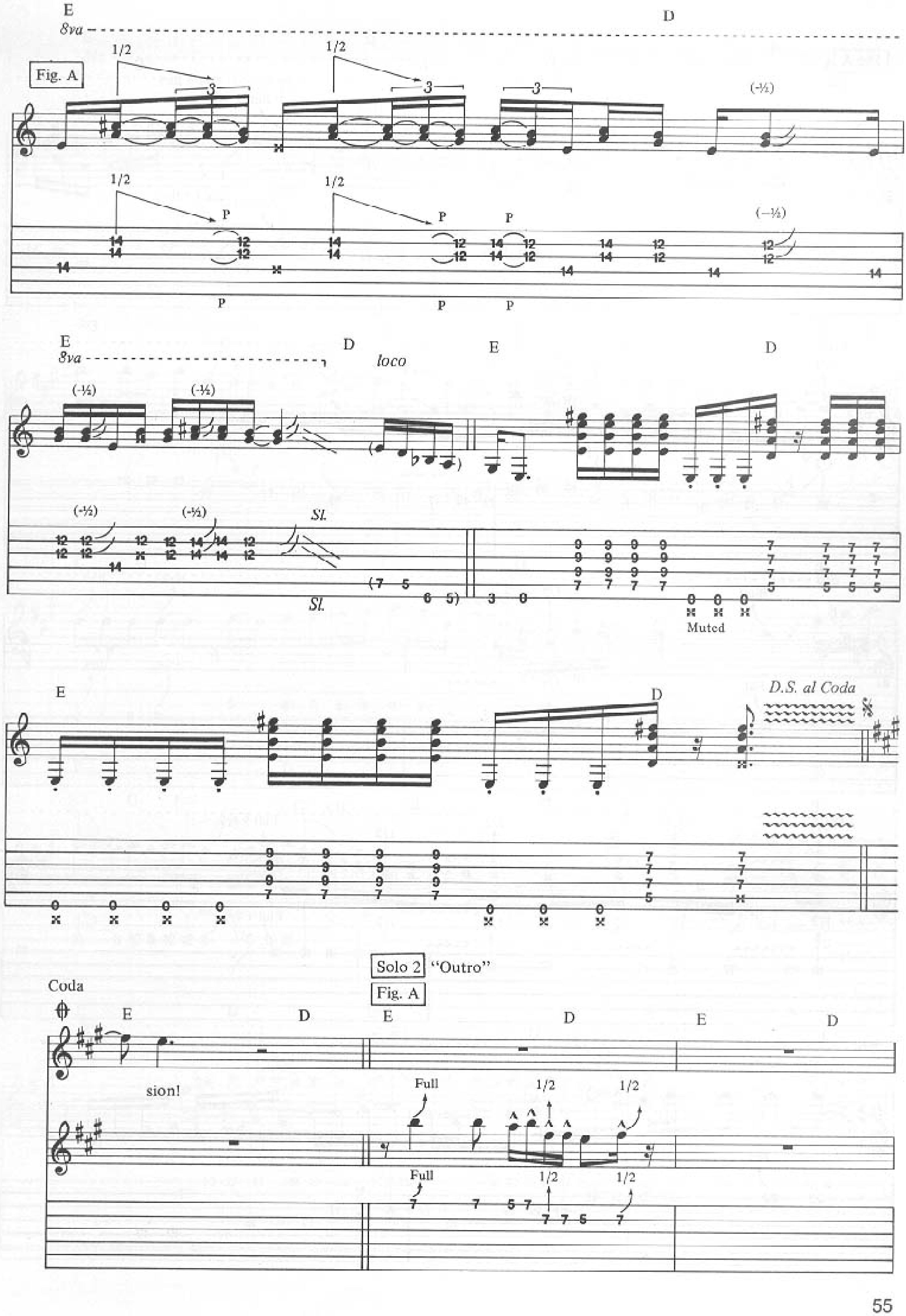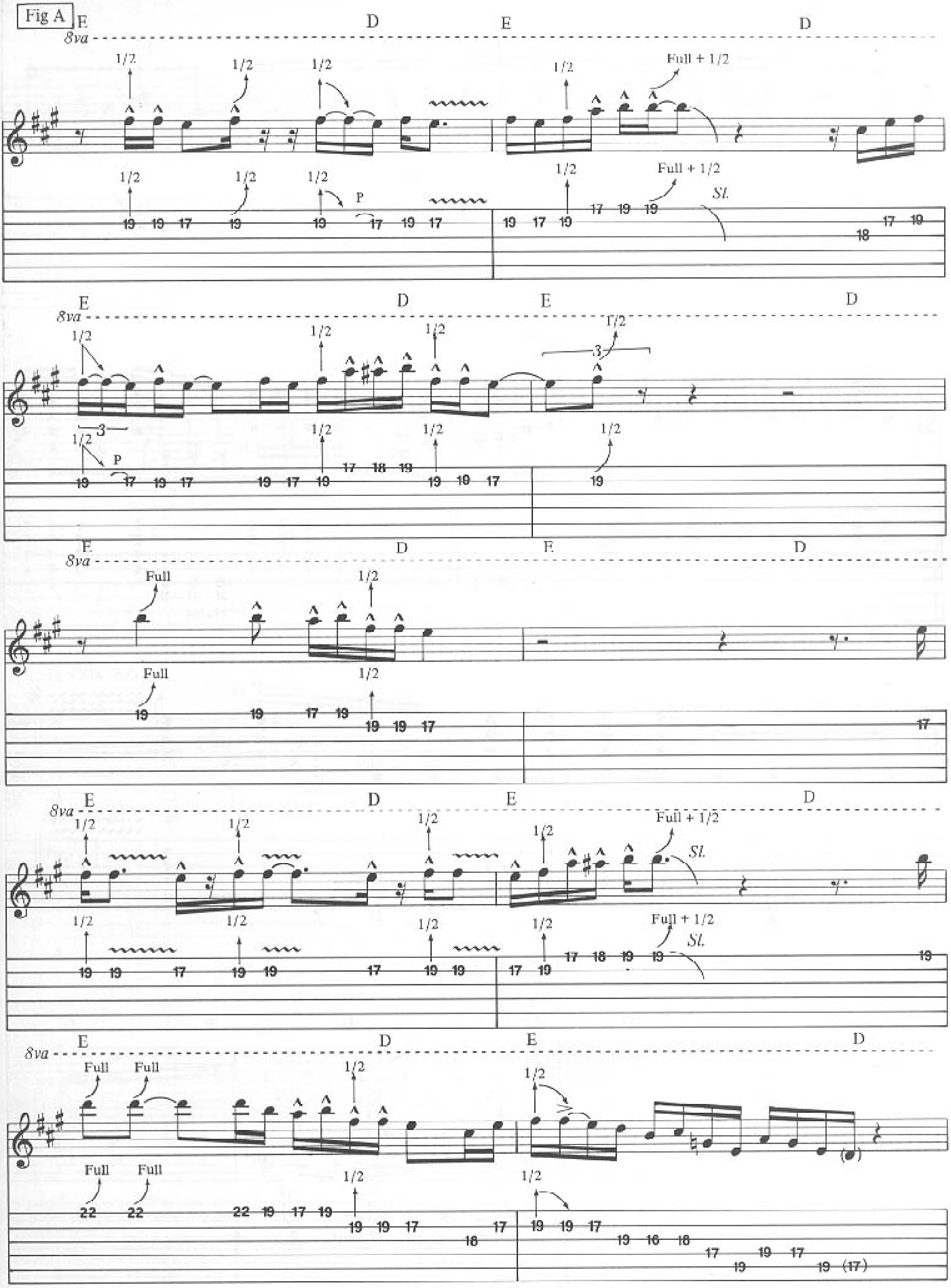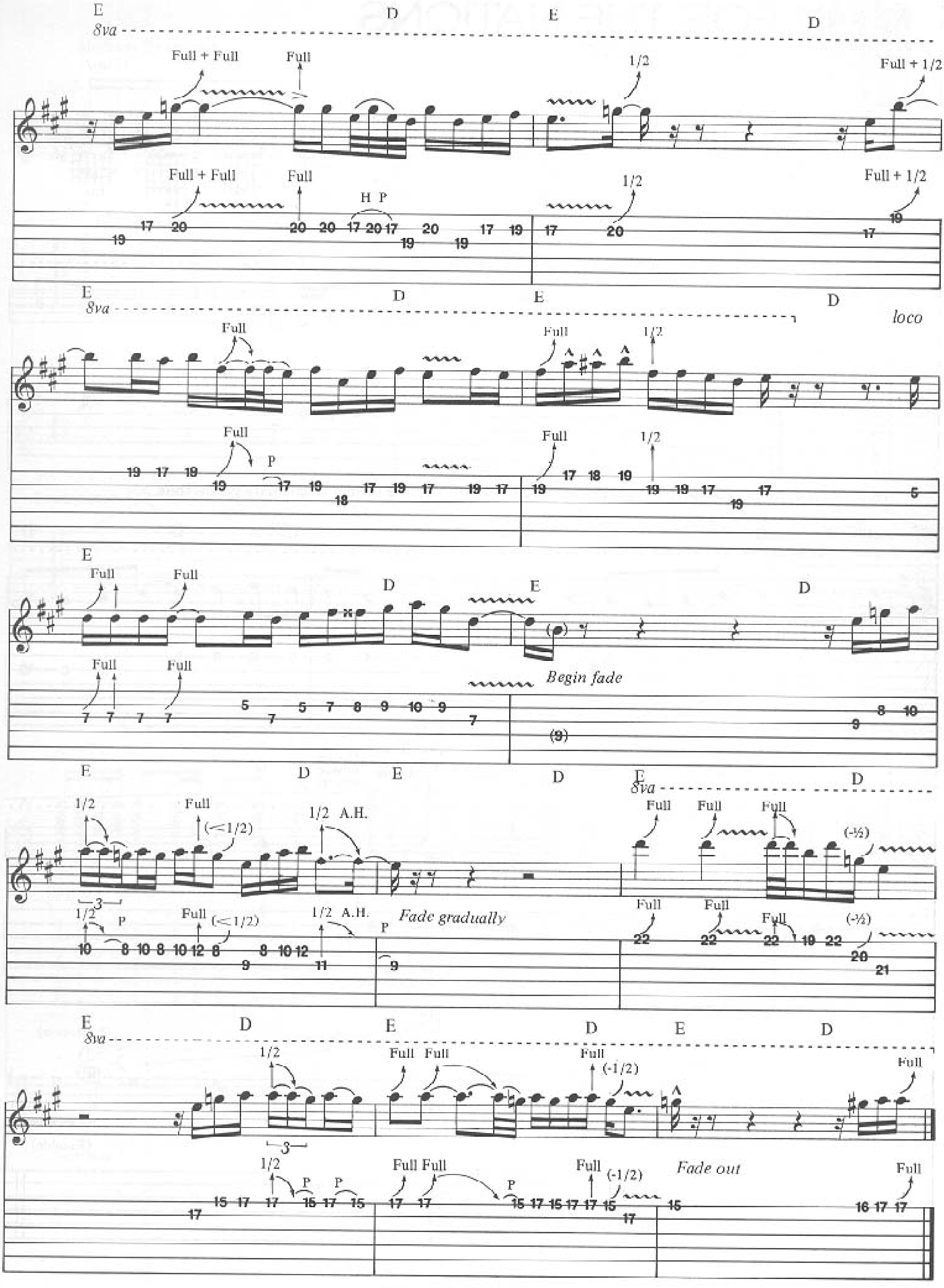

E
8va
D
Fig. A
1/2
(-½)
P
loco
Sl.
Muted
D.S. al Coda
Coda
Solo 2 "Outro"
Fig. A
sion!
Full

Fig A

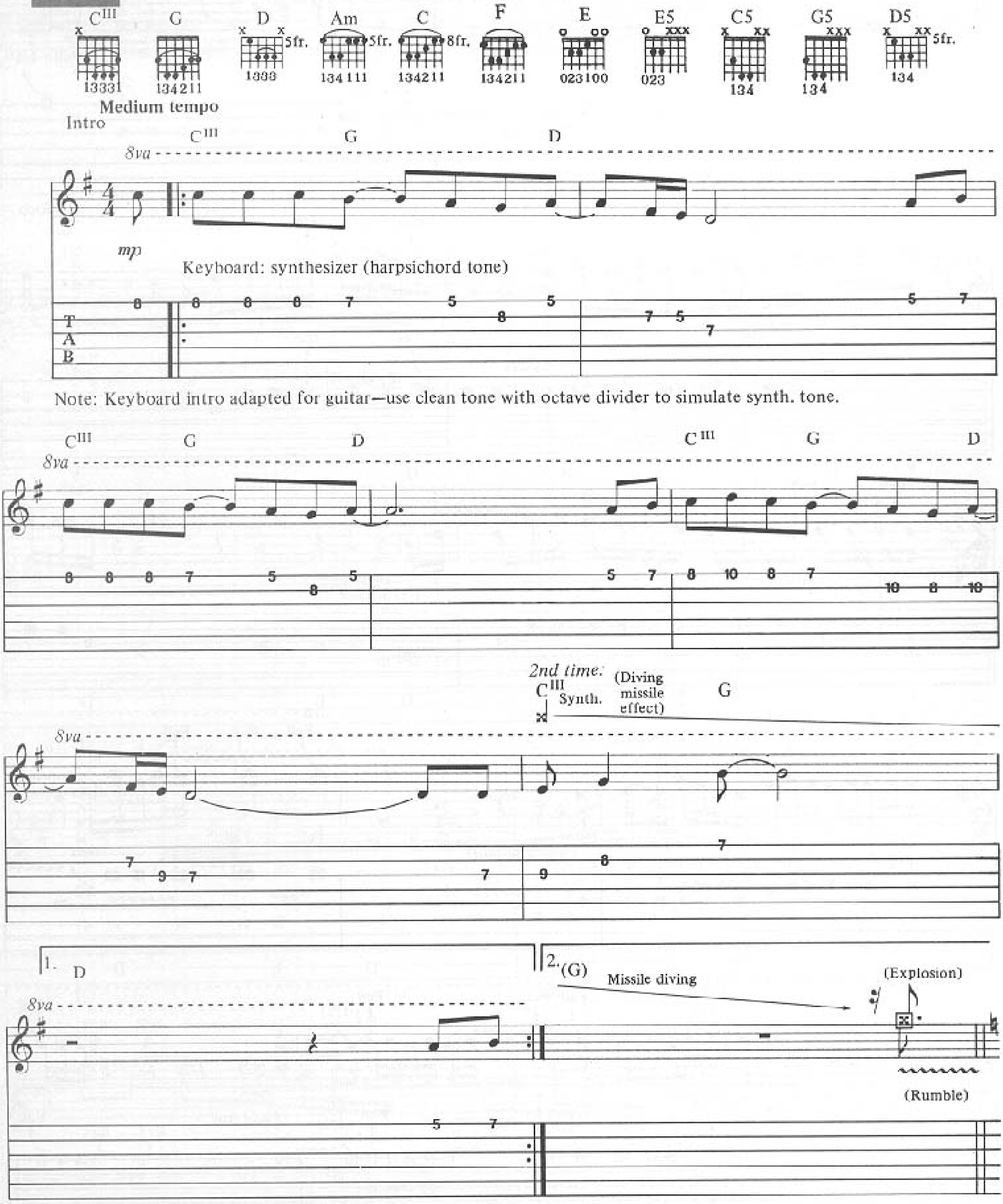


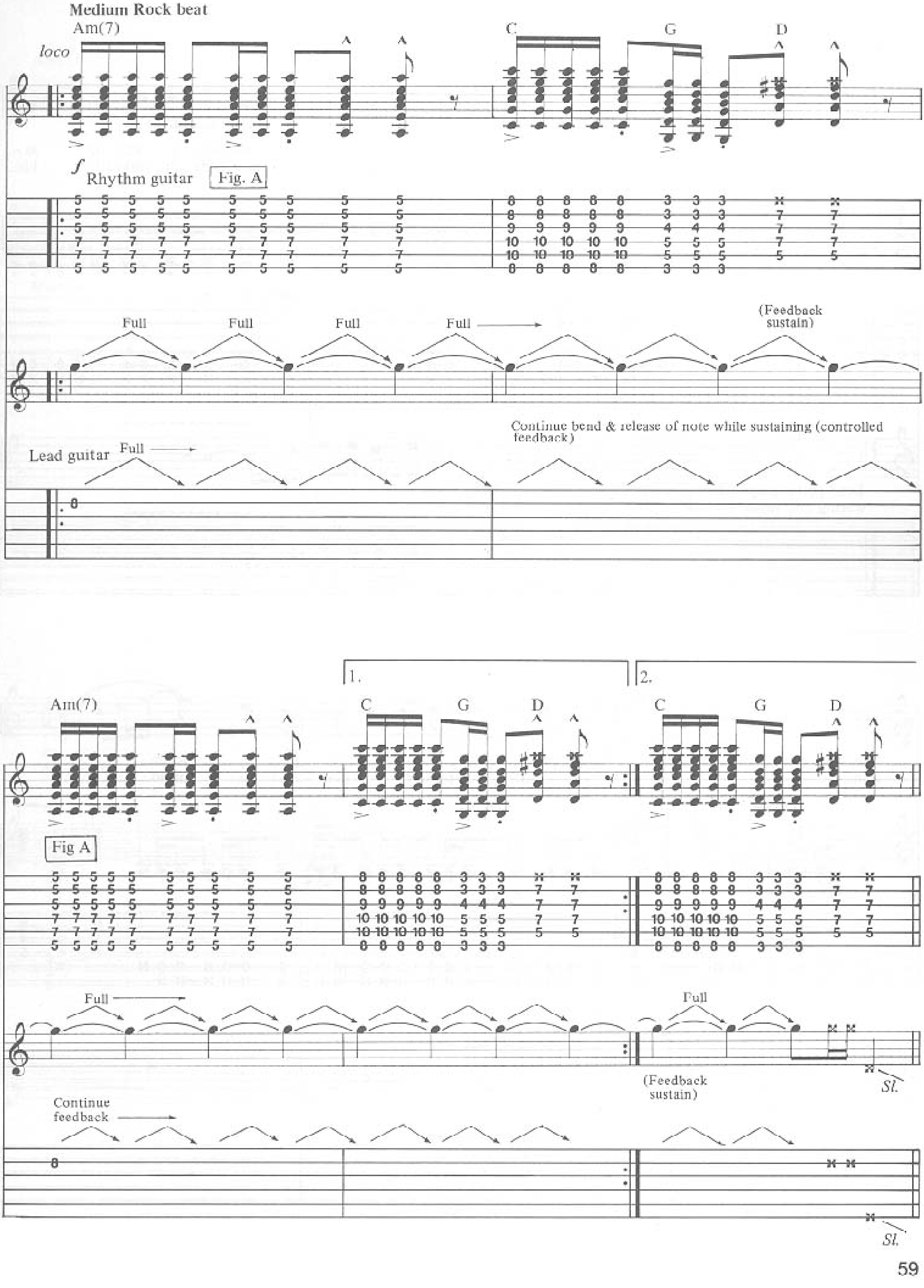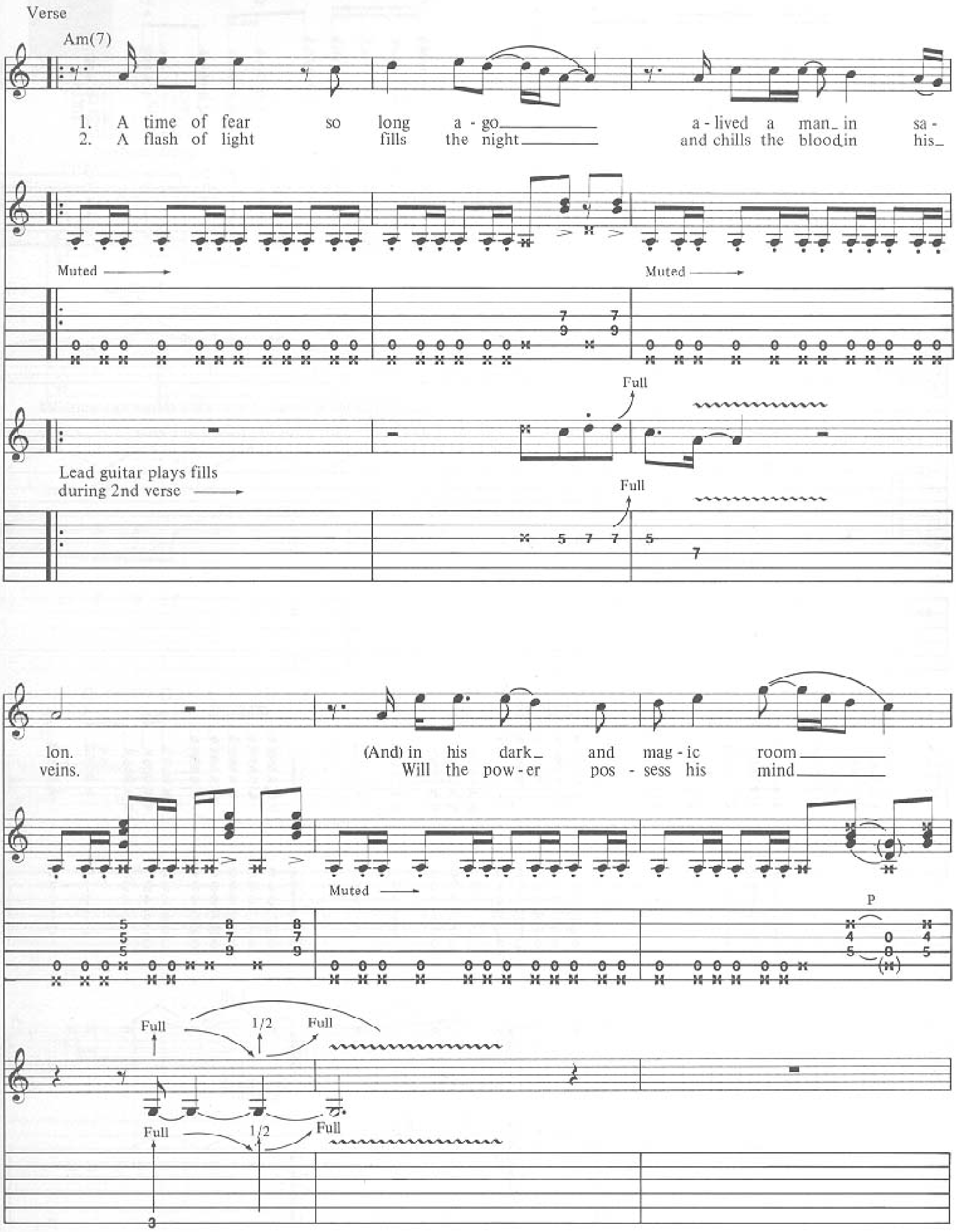


E D E D
8va
Full + Full
Full
1/2
Full + 1/2
H P
E D E D
loco
Full
1/2
P
E D E D
Full
Begin fade
E D E D E D
1/2
(–1/2)
1/2 A.H.
P
Fade gradually
E D E D E D
(-1/2)
Fade out
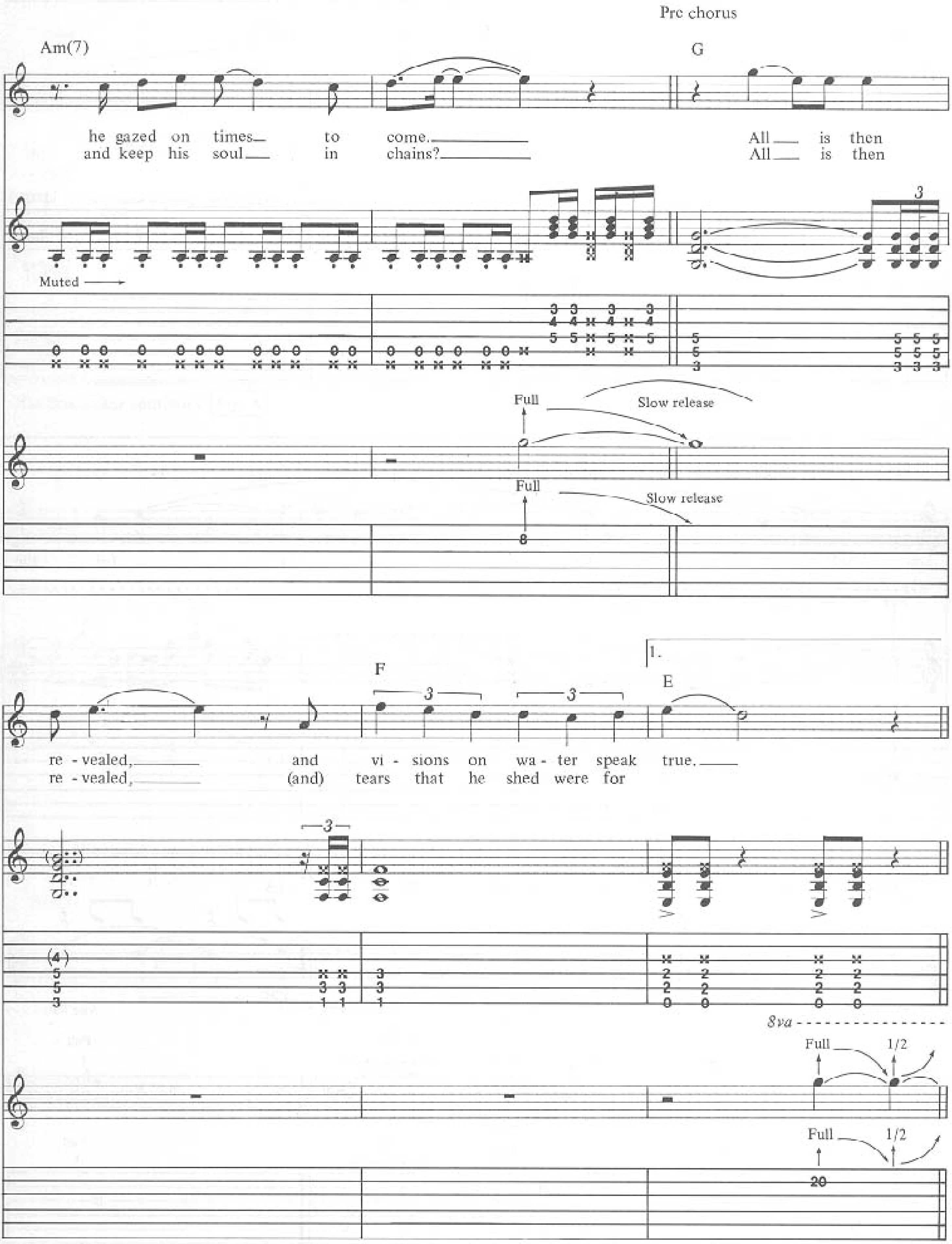
CRY FOR THE NATIONS
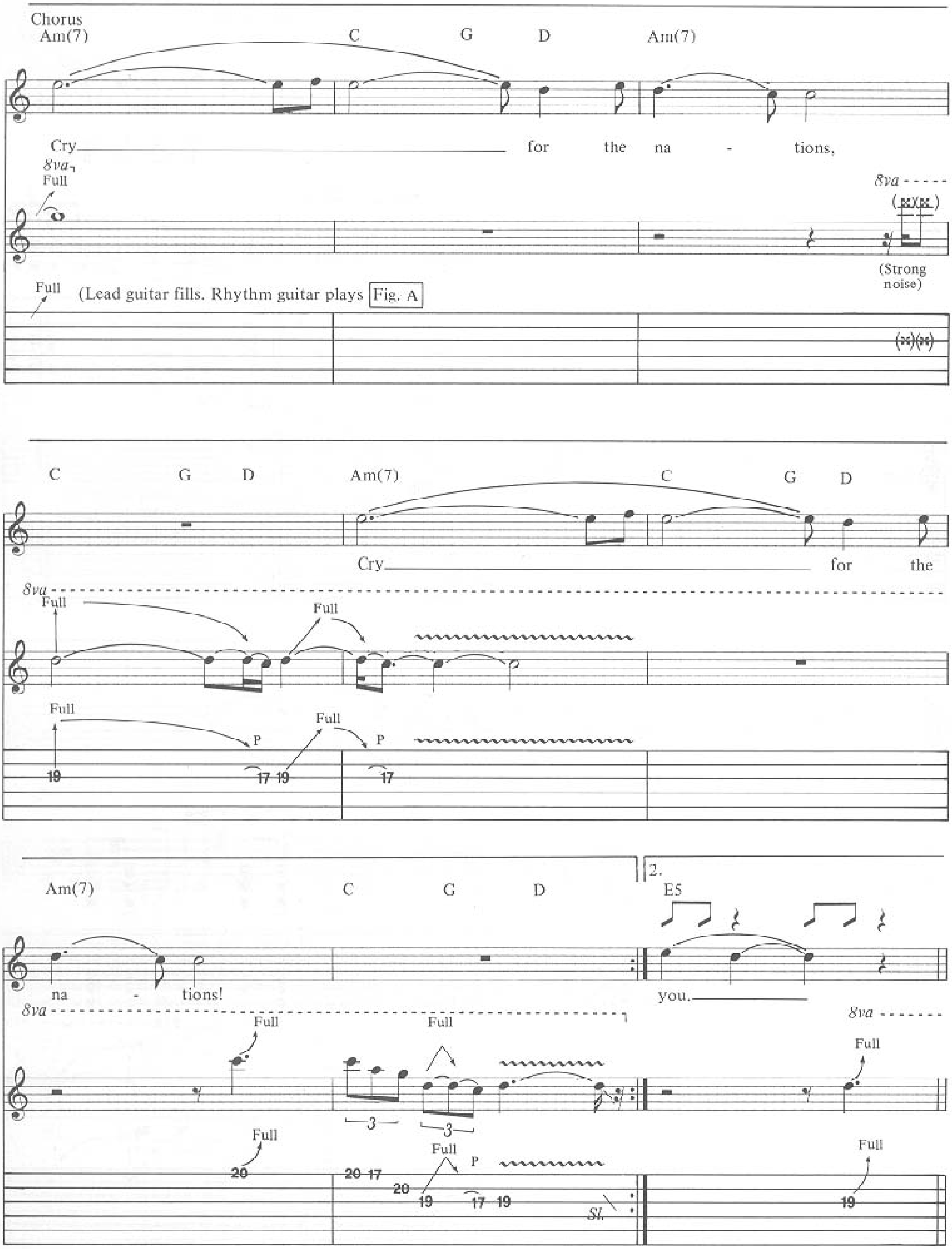
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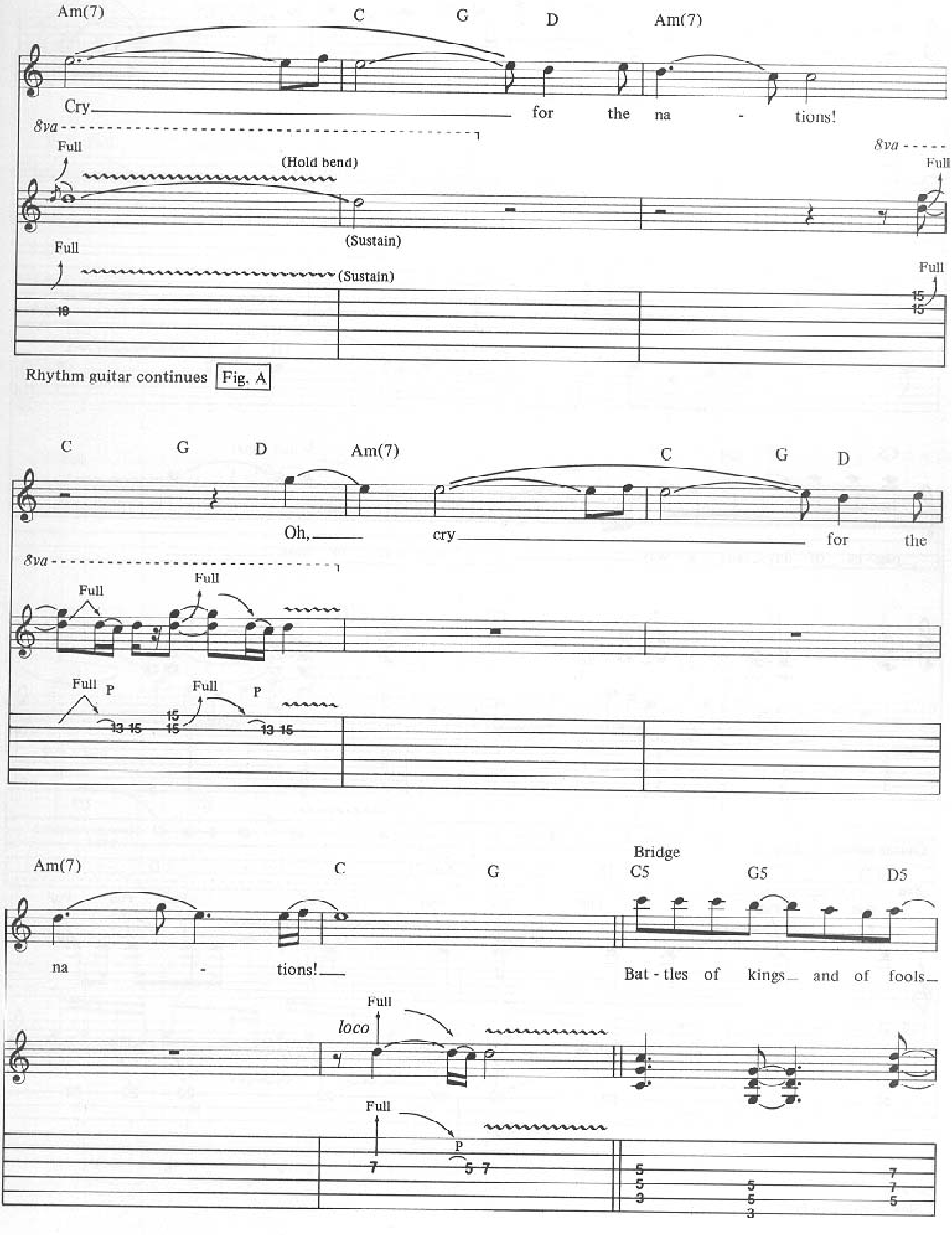



Medium Rock beat
Am(7)
loco
C
G
D
Rhythm guitar
Fig. A
Full
Full
Full
Full
(Feedback sustain)
Continue bend & release of note while sustaining (controlled feedback)
Lead guitar
Full
1.
2.
Am(7)
C
G
D
C
G
D
Fig A
Full
Full
(Feedback sustain)
Sl.
Continue feedback
Sl.
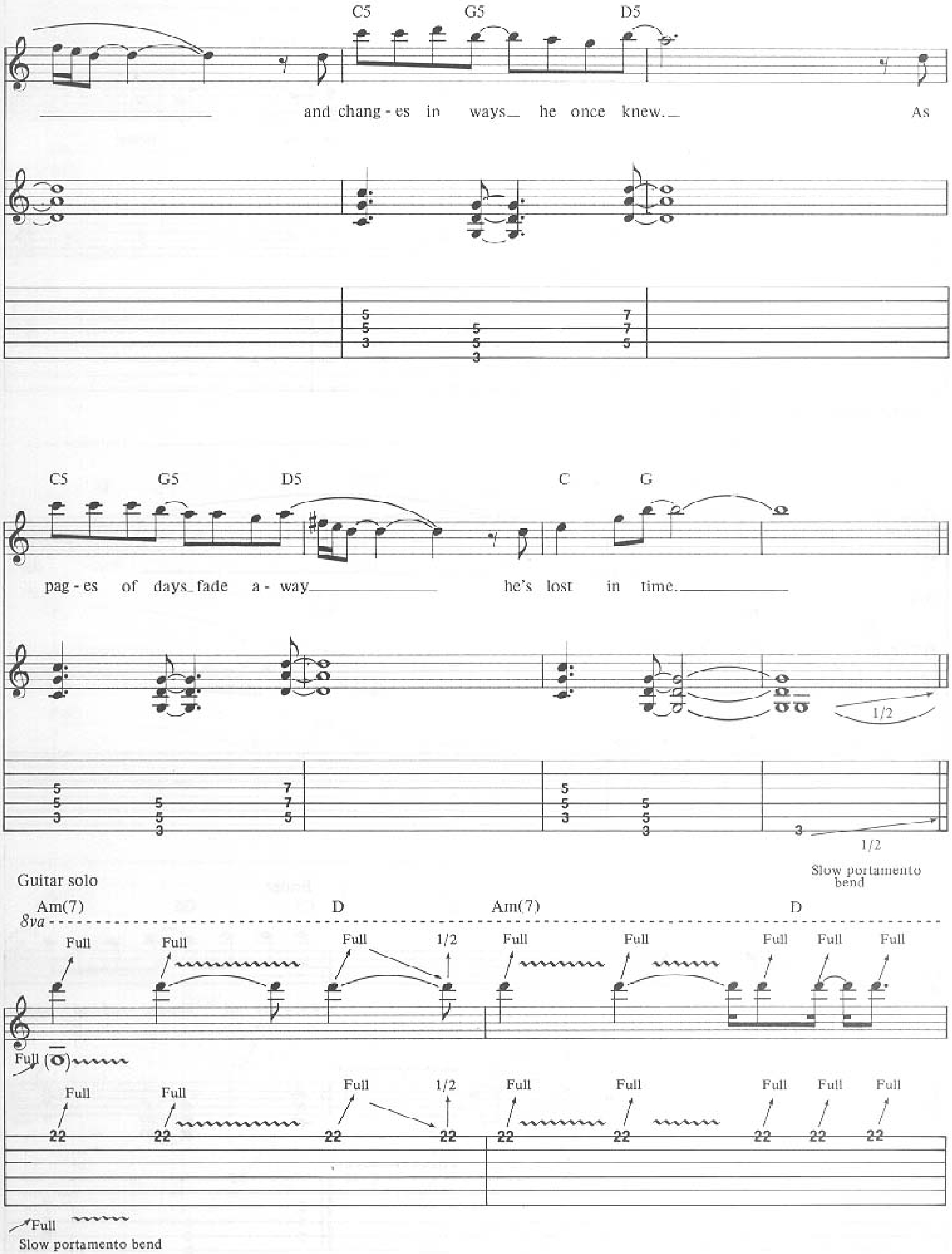

Verse
Am(7)
1. A time of fear so long a - go a - lived a man in sa -
2. A flash of light fills the night and chills the blood in his
Muted
Muted
Full
Lead guitar plays fills during 2nd verse
Full
lon. (And) in his dark and mag - ic room
veins. Will the pow - er pos - sess his mind
Muted
P
Full
1/2
Full
Full
1/2
Full


Pre chorus
Am(7)
G
he gazed on times to come.
and keep his soul in chains?
All is then
All is then
Muted
Full
Slow release
Full
Slow release
F
1.
E
re - vealed, and vi - sions on wa - ter speak true,
re - vealed, (and) tears that he shed were for
8va
Full
1/2
Full
1/2

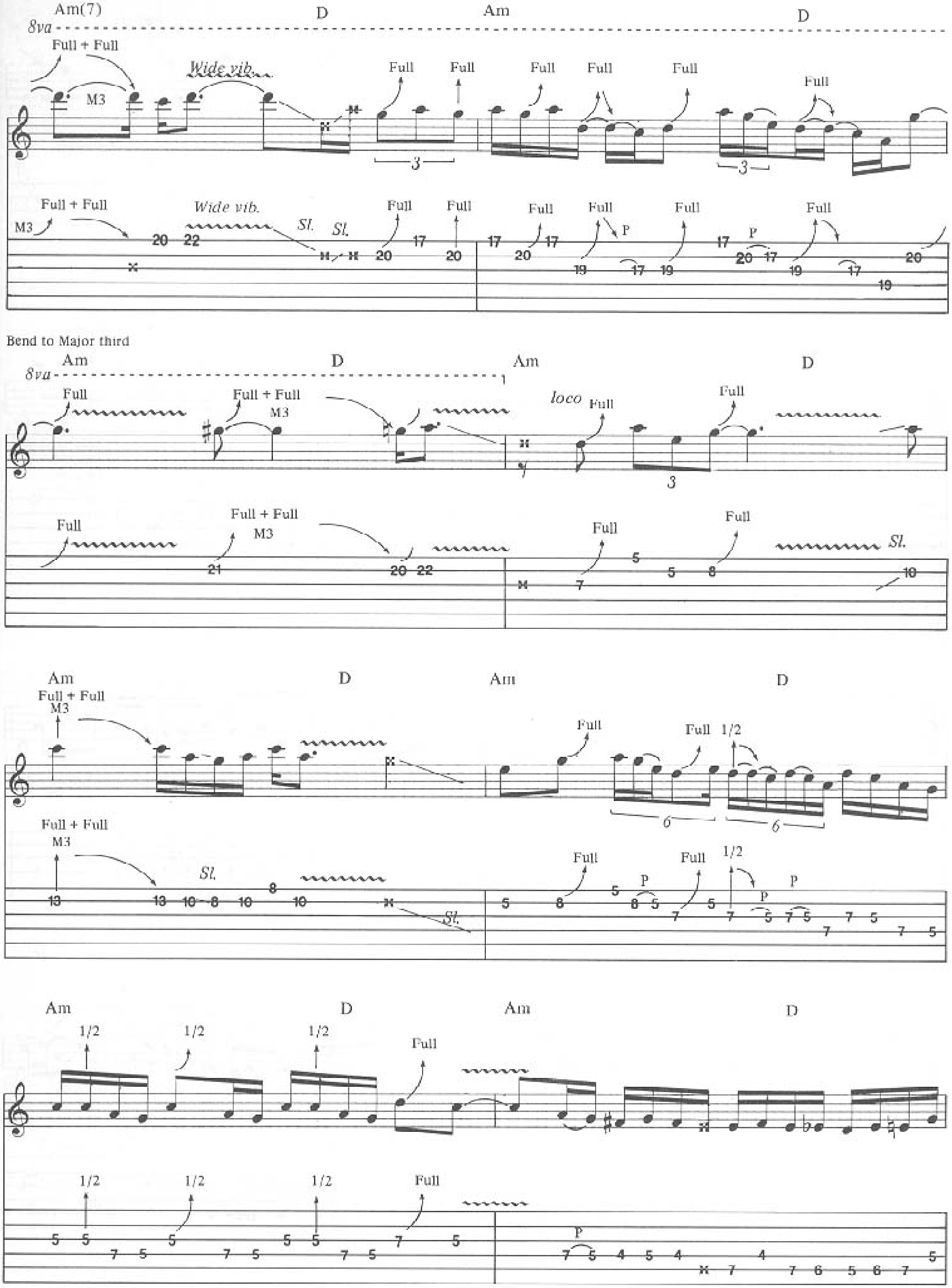

Chorus
Am(7)
C
G
D
Am(7)
Cry for the na - tions,
8va
Full
(Strong noise)
(Lead guitar fills. Rhythm guitar plays Fig. A
C
G
D
Am(7)
C
G
D
Cry for the
8va
Full
P
Am(7)
C
G
D
2.
E5
na - tions!
you.
Sl.
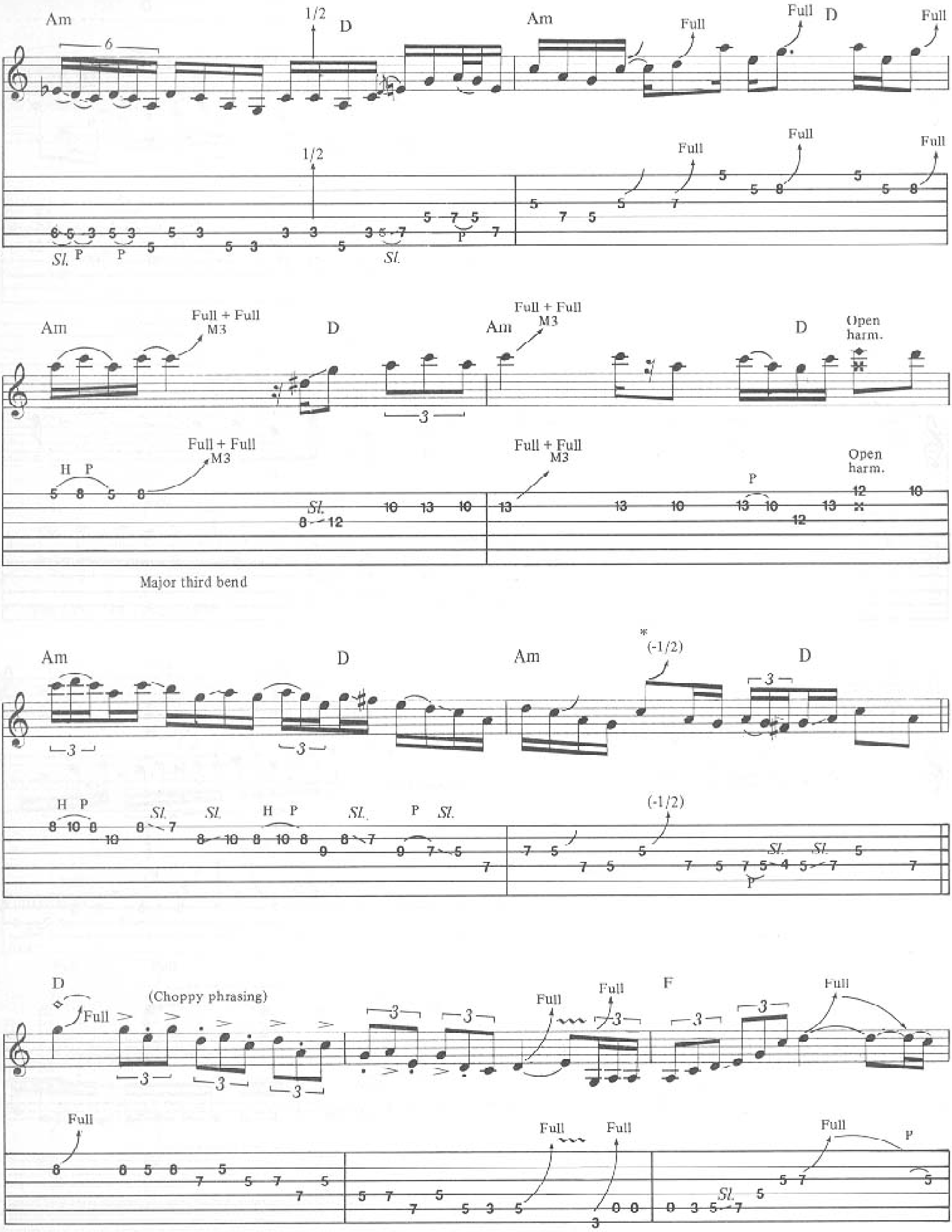
Chorus No. 2


Am(7) C G D Am(7)
Cry for the na - tions!
8va
Full
(Hold bend)
(Sustain)
Full
(Sustain)
Full
18
15
15
Rhythm guitar continues Fig. A
C G D Am(7) C G D
Oh, cry for the
8va
Full
Full
Full P Full P
13 15 15 15 13 15
Am(7) C G
Bridge
C5 G5 D5
na - tions!
Bat - tles of kings and of fools
loco
Full
Full
P
7 5 7
5 5 3
5 5 3
7 7 5
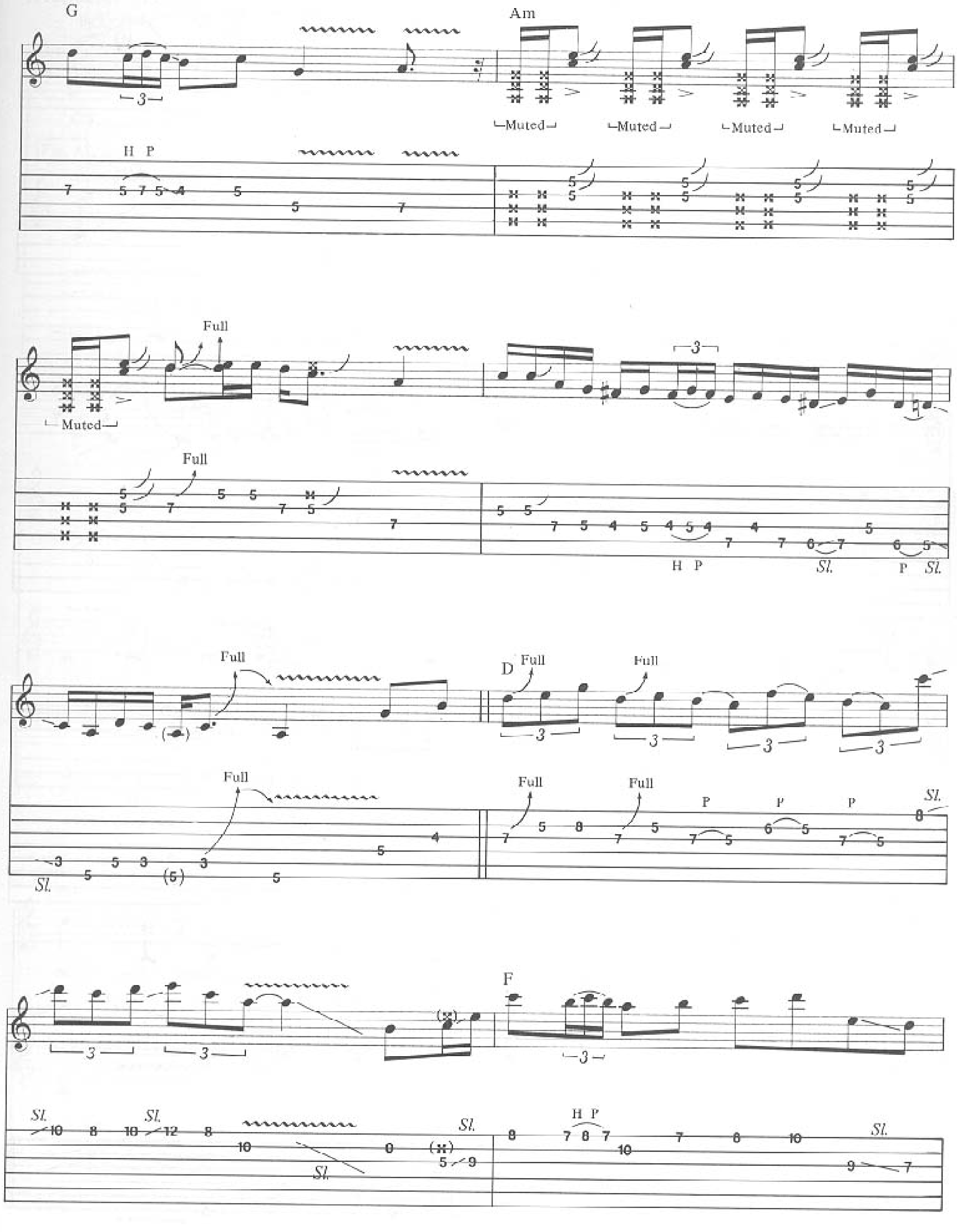


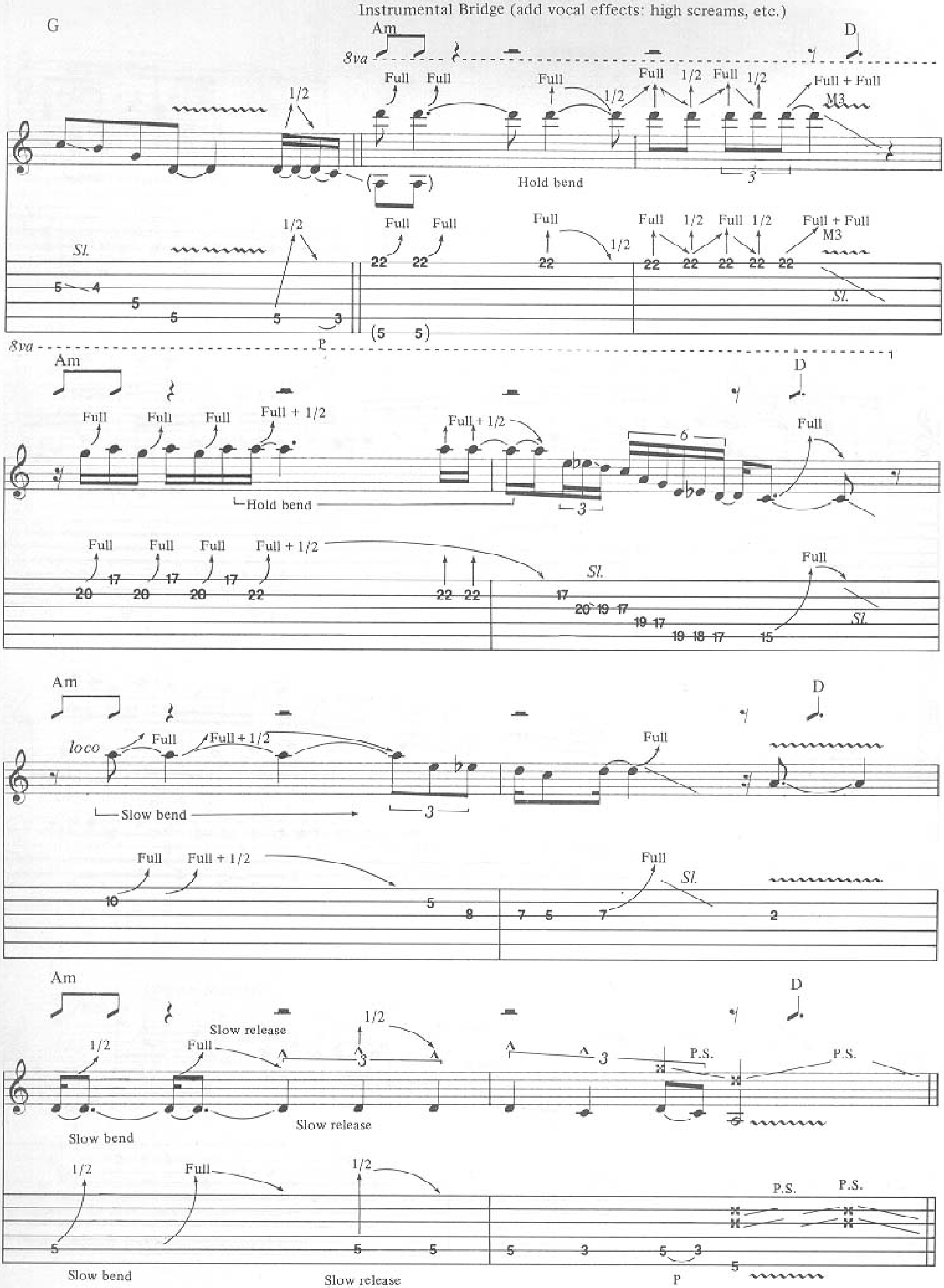
C5 G5 D5
and chang - es in ways he once knew. As
C5 G5 D5 C G
pag - es of days fade a - way he's lost in time.
1/2
Slow portamento bend
Guitar solo
Am(7) D Am(7) D
8va
Full
1/2
Full
Slow portamento bend


Am(7)
D
Am
D
8va
Full + Full
M3
Wide vib.
Full
Sl.
P
Bend to Major third
loco
1/2
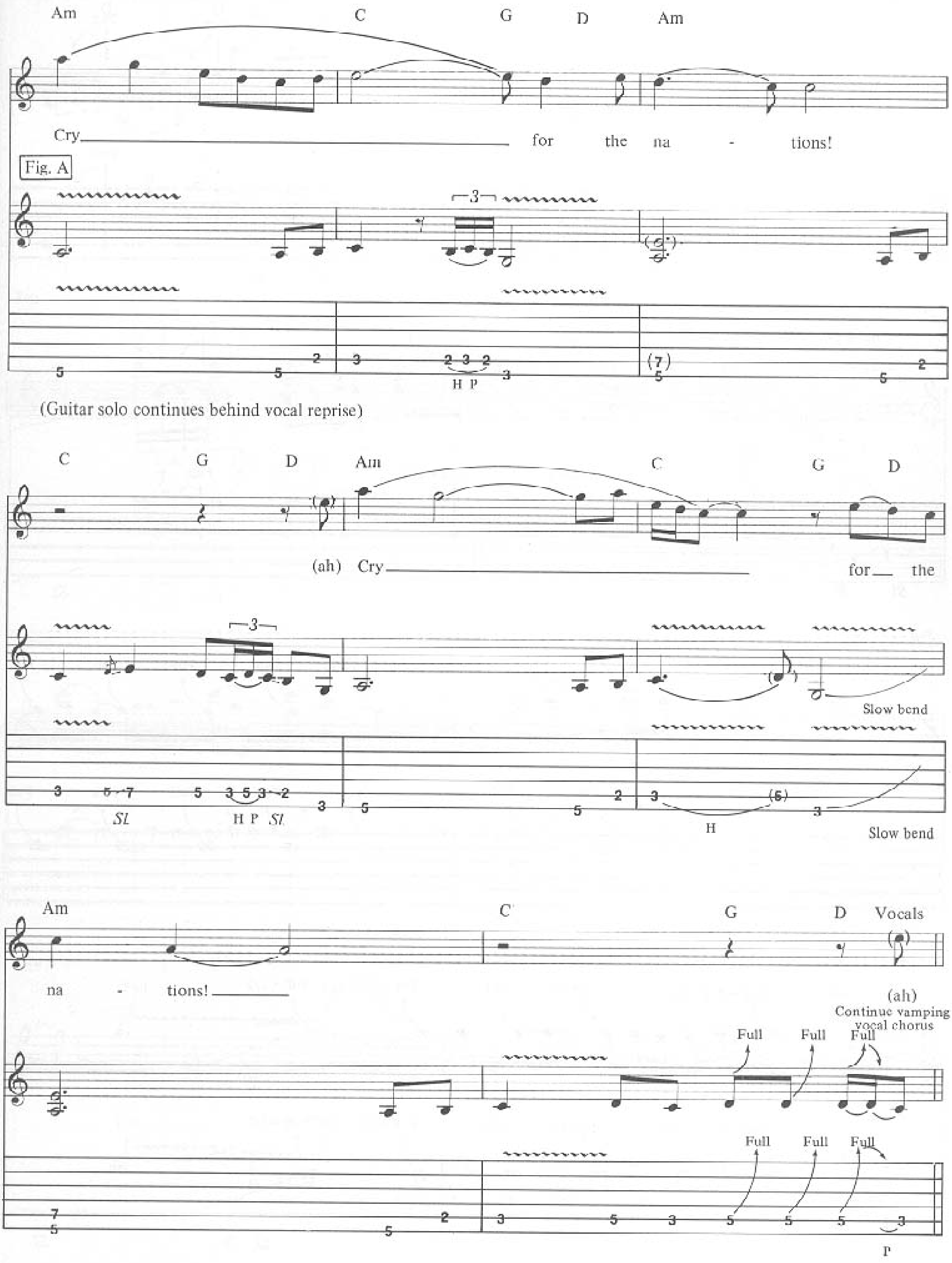


* Note: Slightly less than a semitone bend.

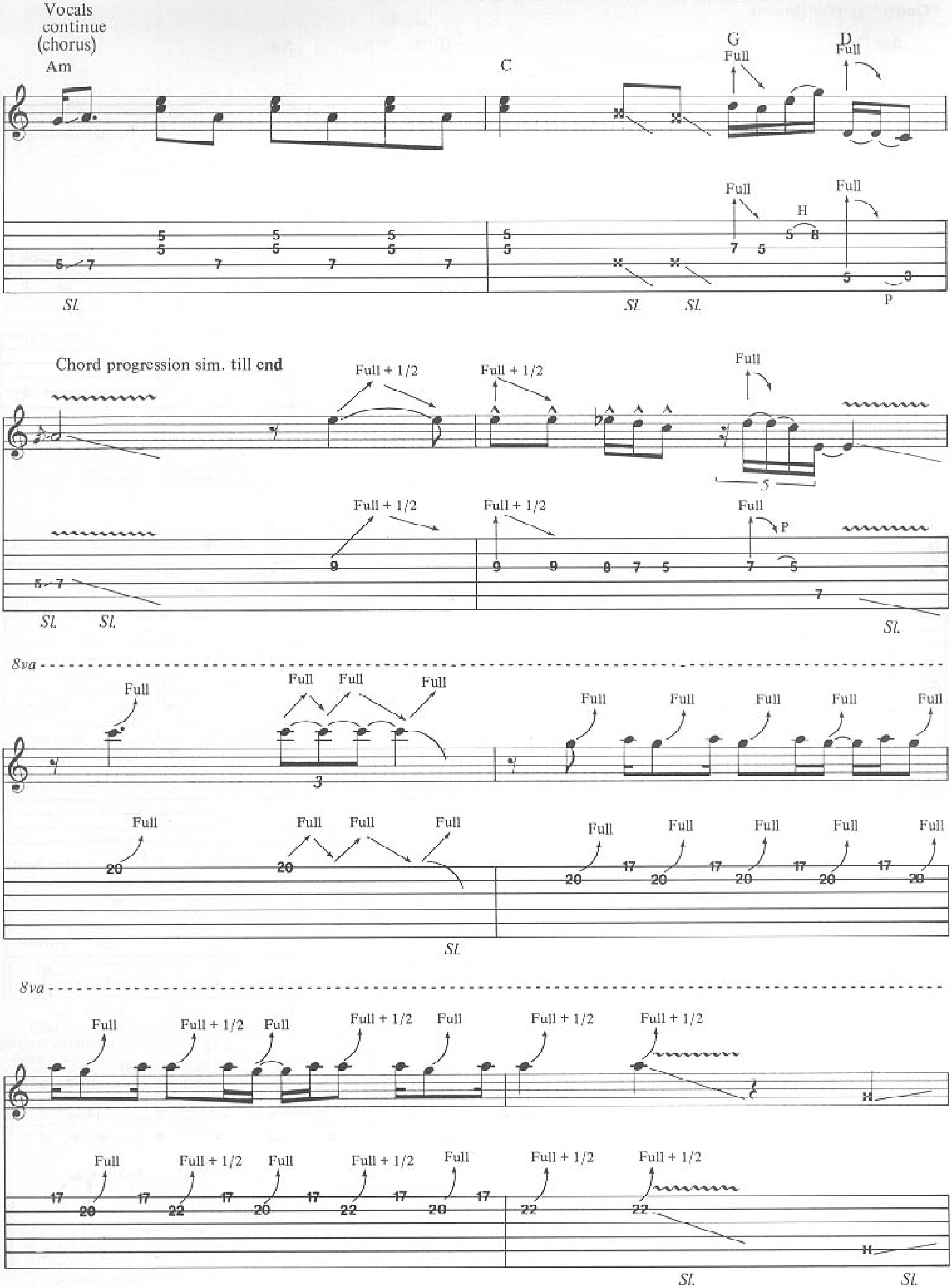

G
Am
Muted
H P
Full
Sl.
P
D
F

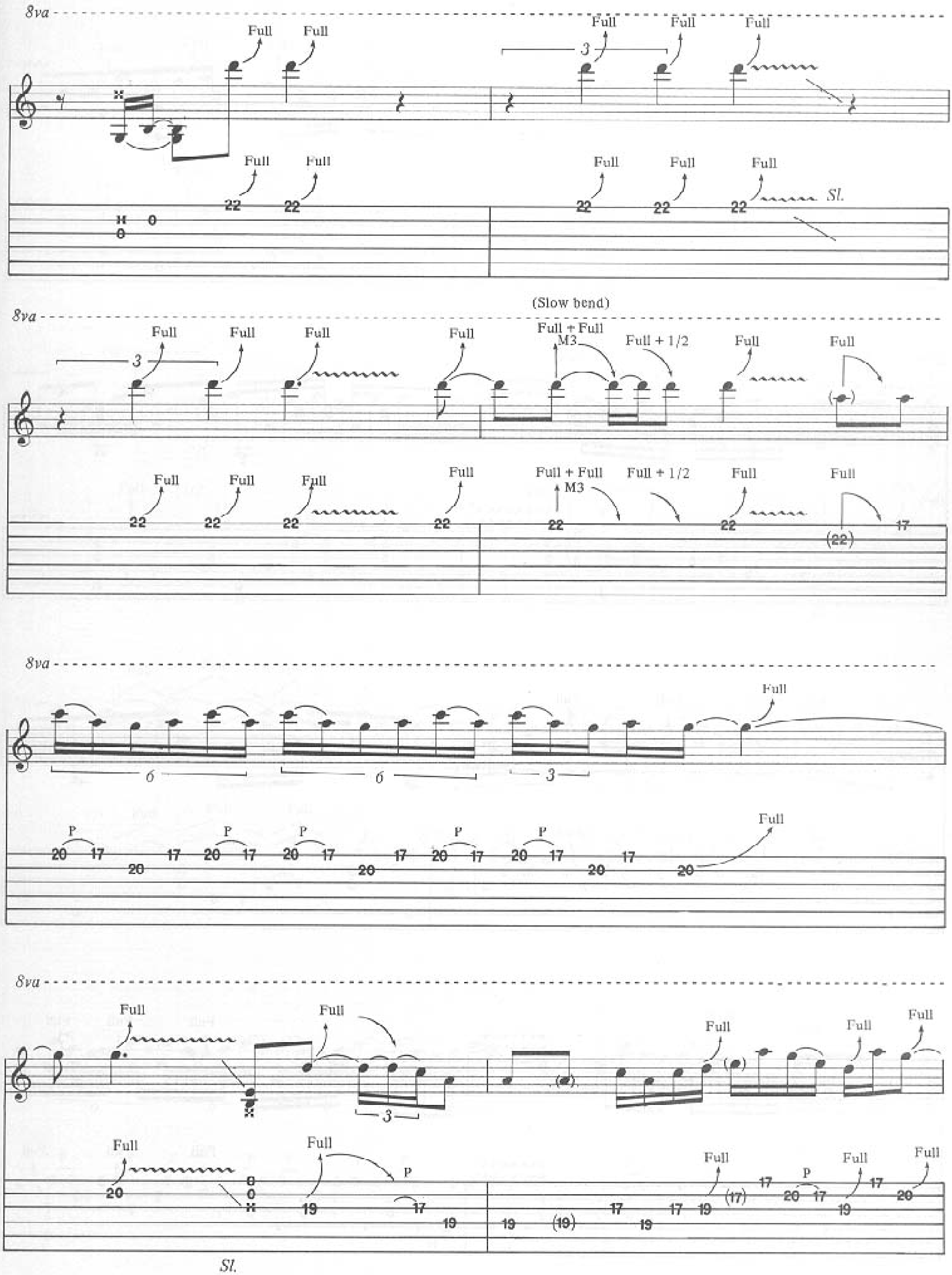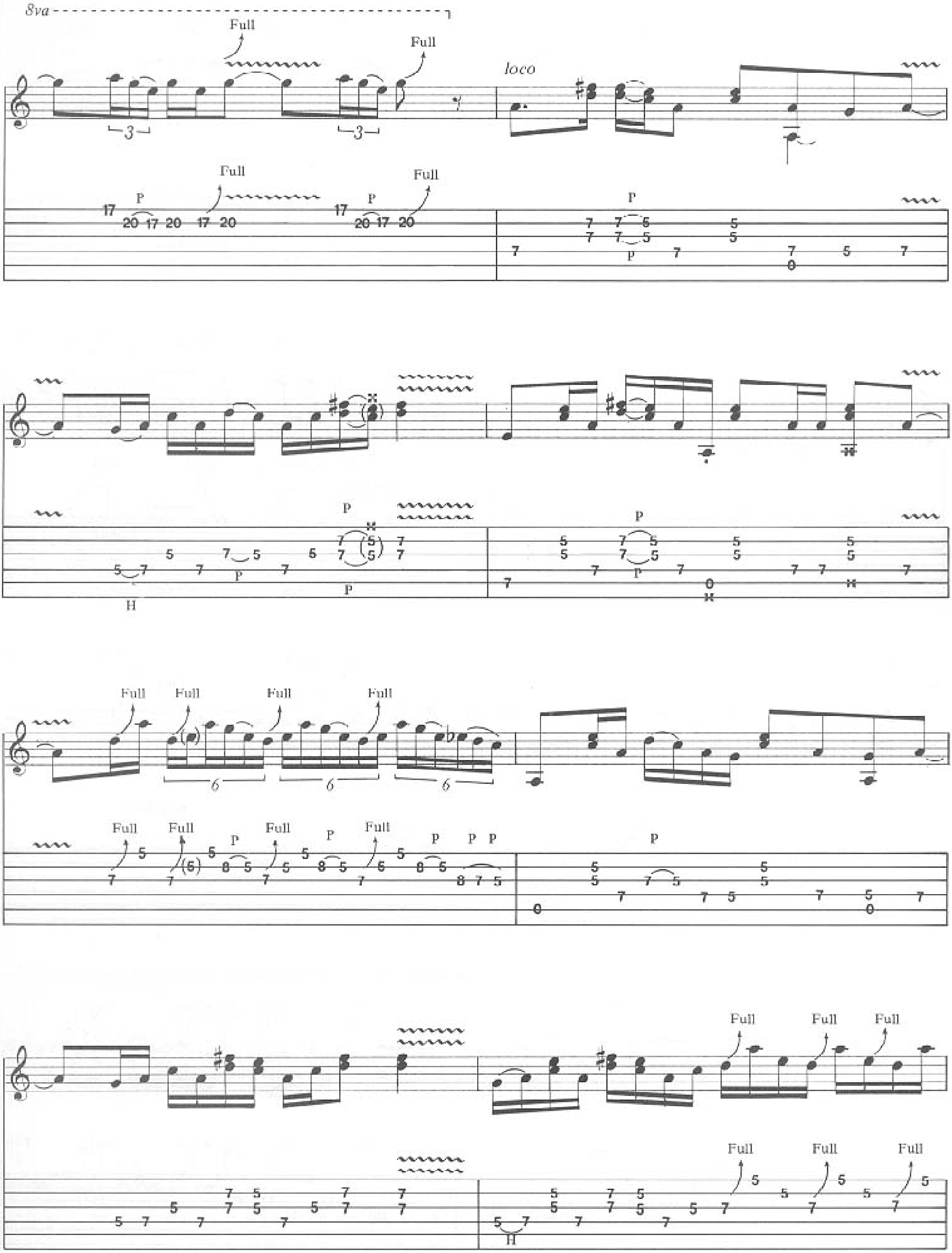


Instrumental Bridge (add vocal effects: high screams, etc.)
G
Am
D
8va
Full
1/2
Full + Full
M3
Hold bend
Sl.
P
Full + 1/2
loco
Slow bend
Slow release
P.S.

"Outro" (Outchorus)
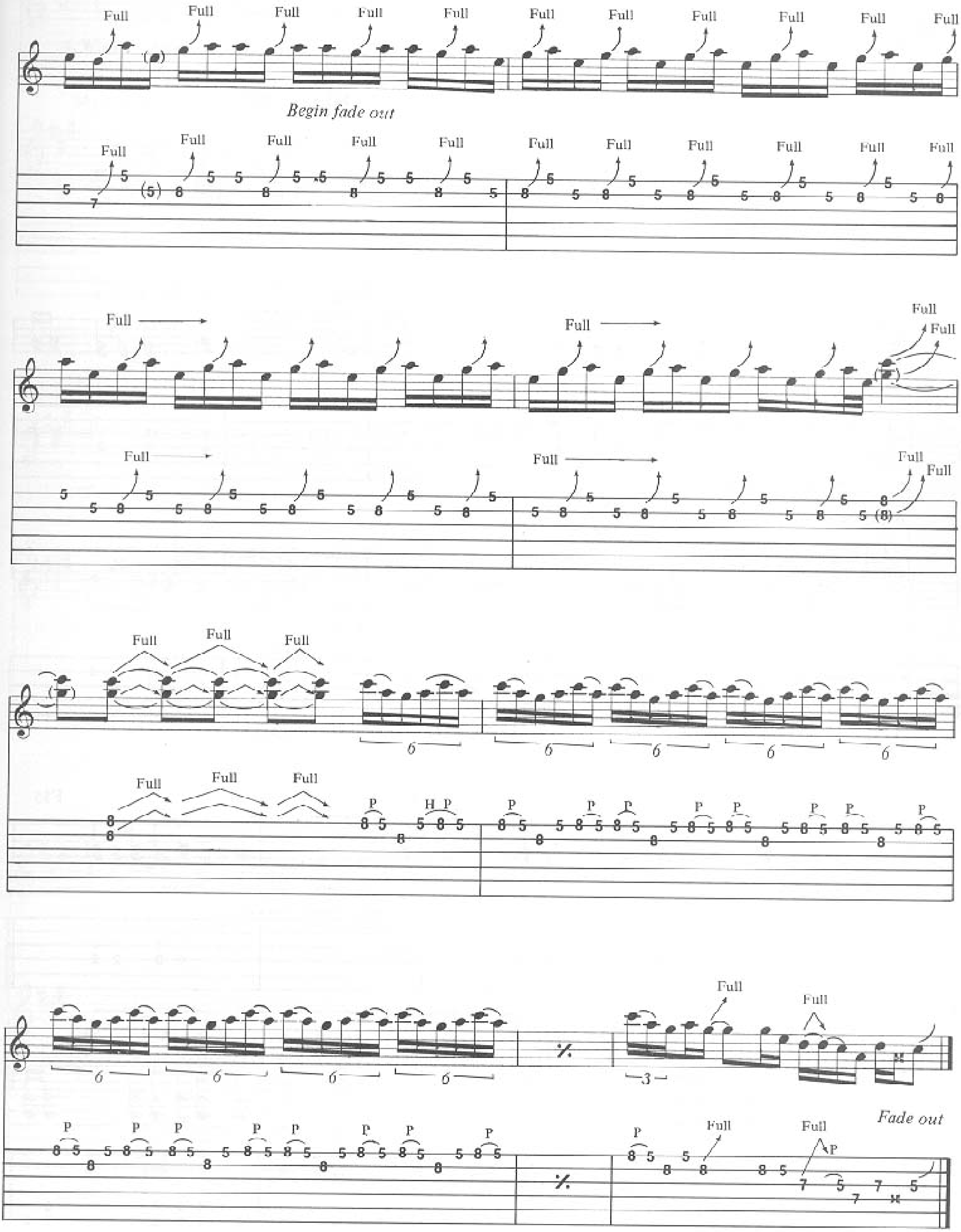



Vocals continue (chorus)
Am
C
G
D
Full
H
P
Sl.
Chord progression sim. till end
Full + 1/2
8va


8va
Full
Sl.
(Slow bend)
Full + Full
M3
Full + 1/2
P

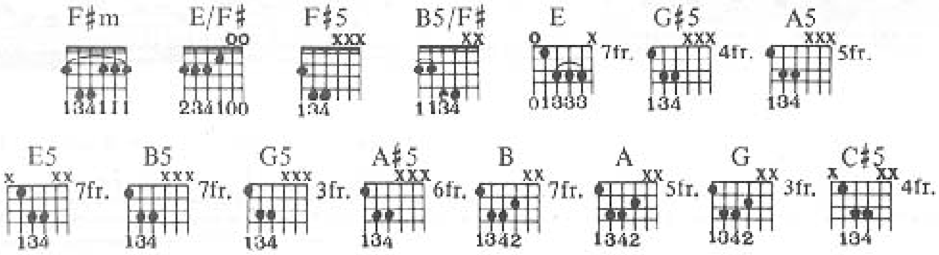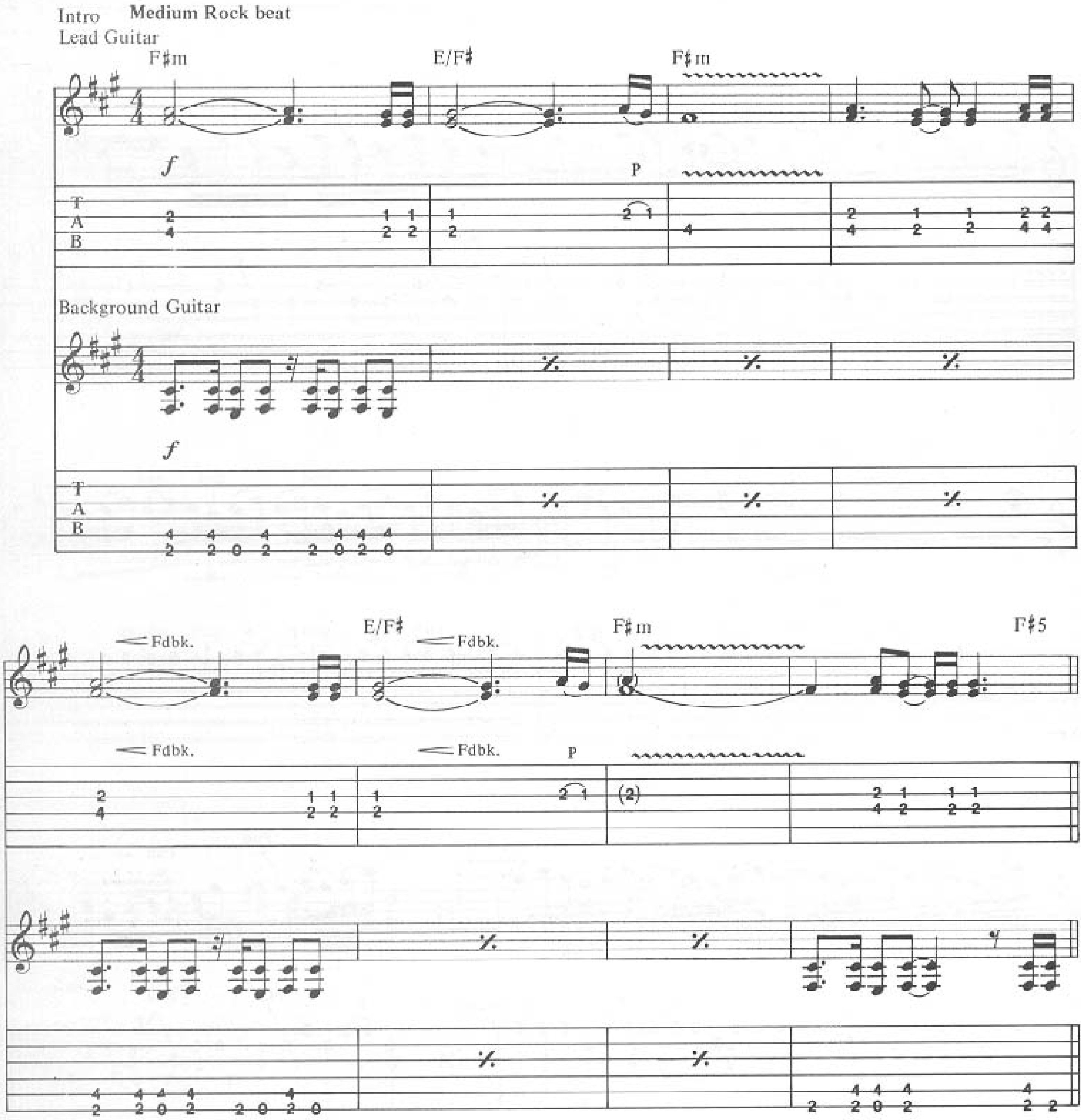


8va
Full
Full
loco
P
H
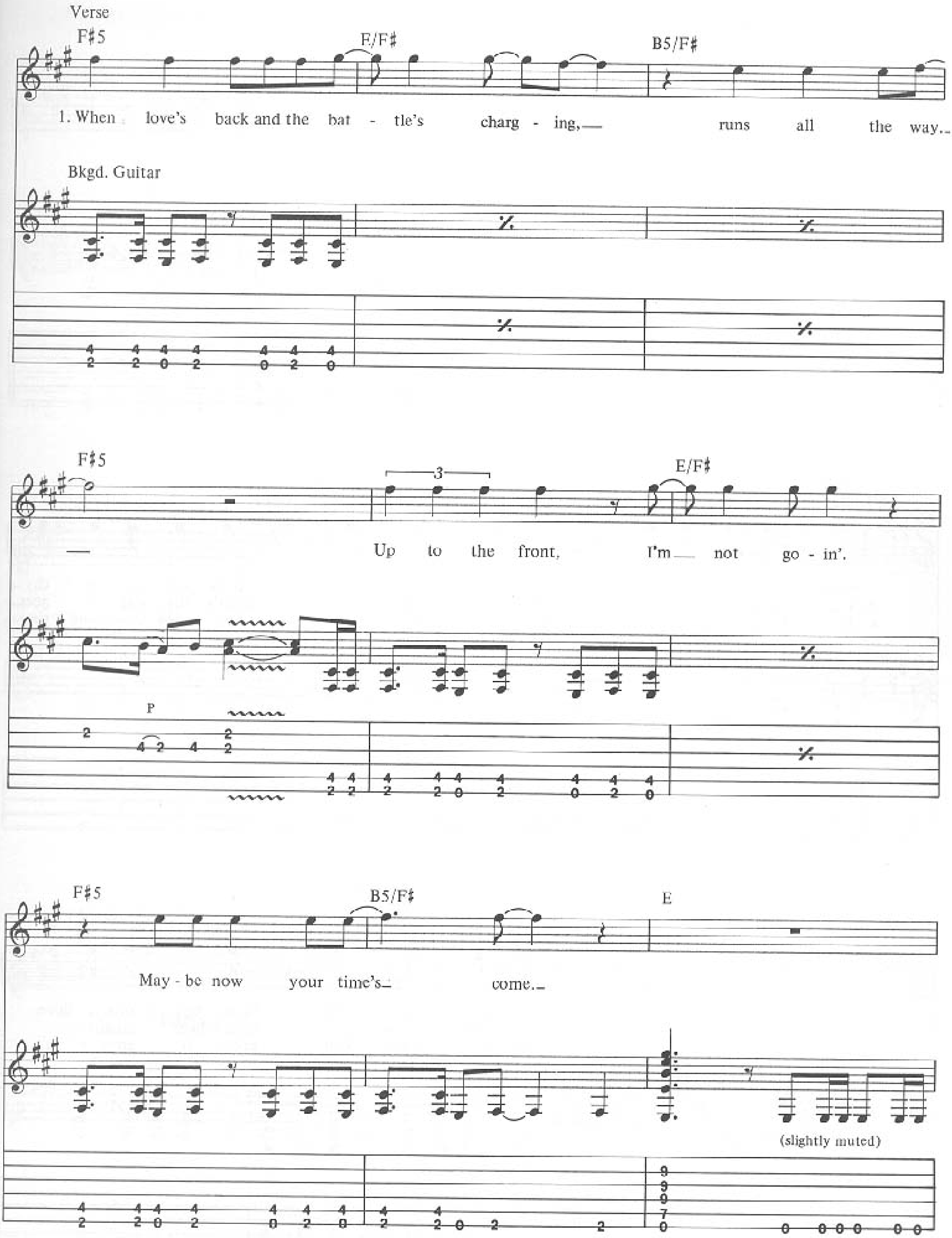

Full
Begin fade out
Full
Full
Fade out
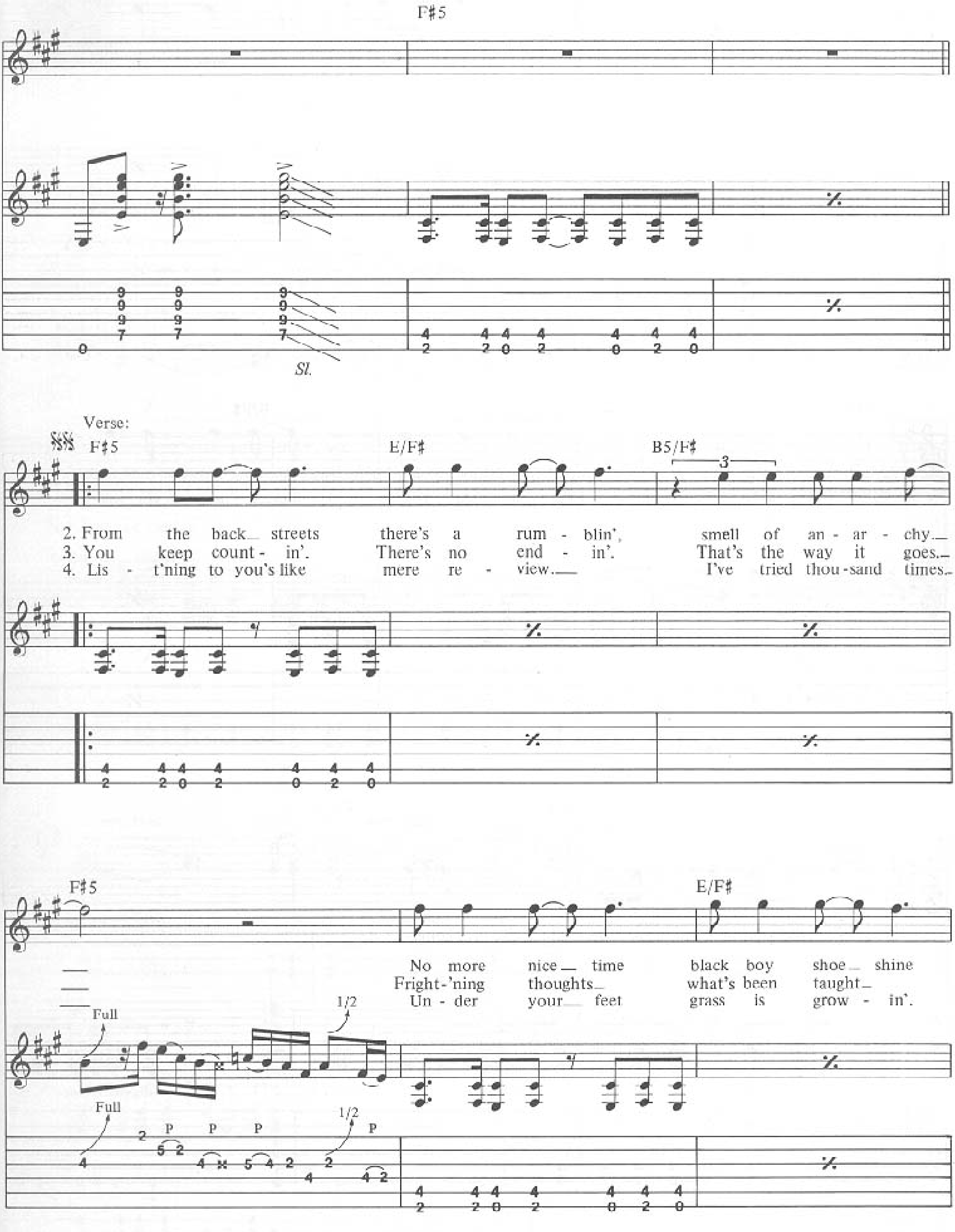
LIGHTS OUT
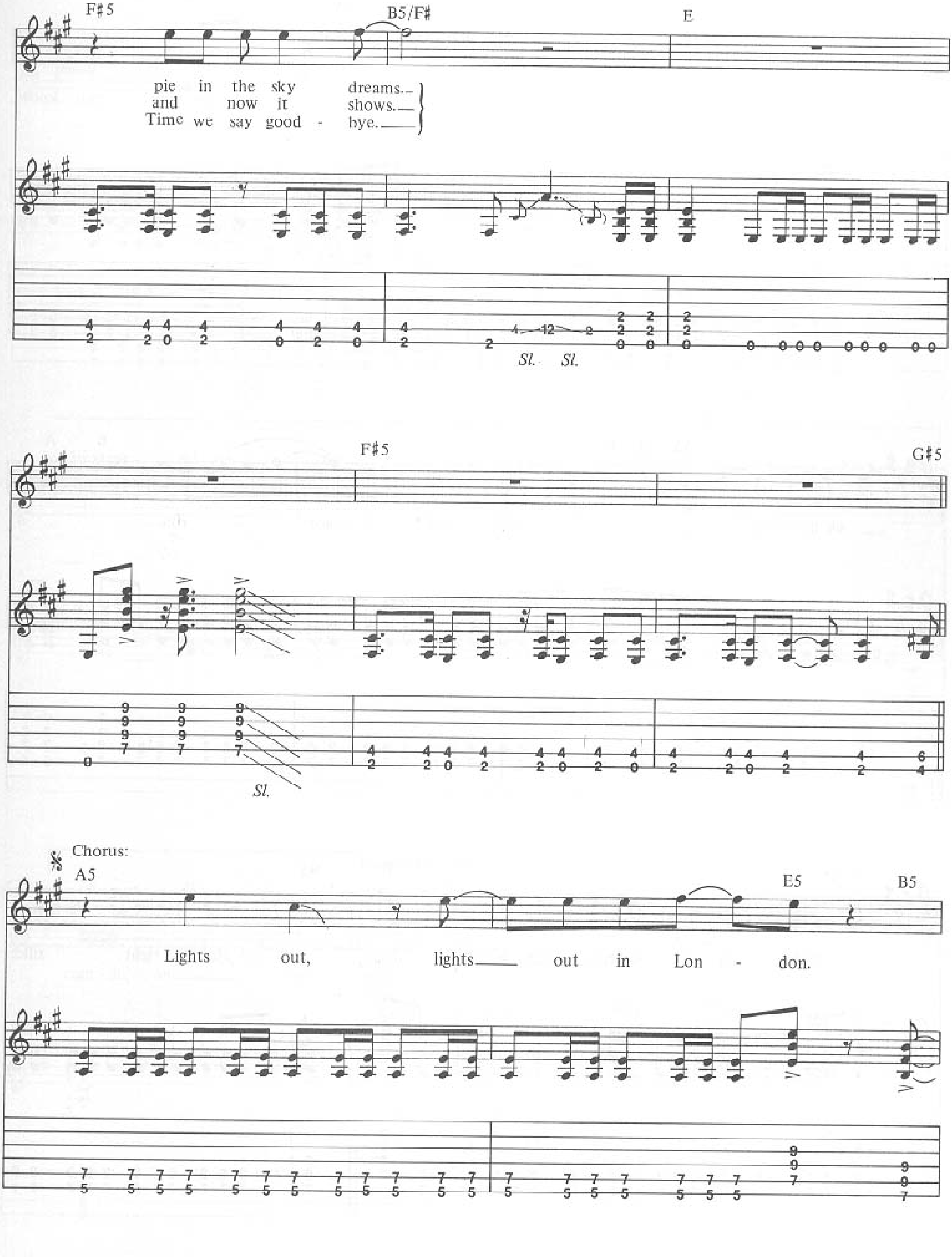
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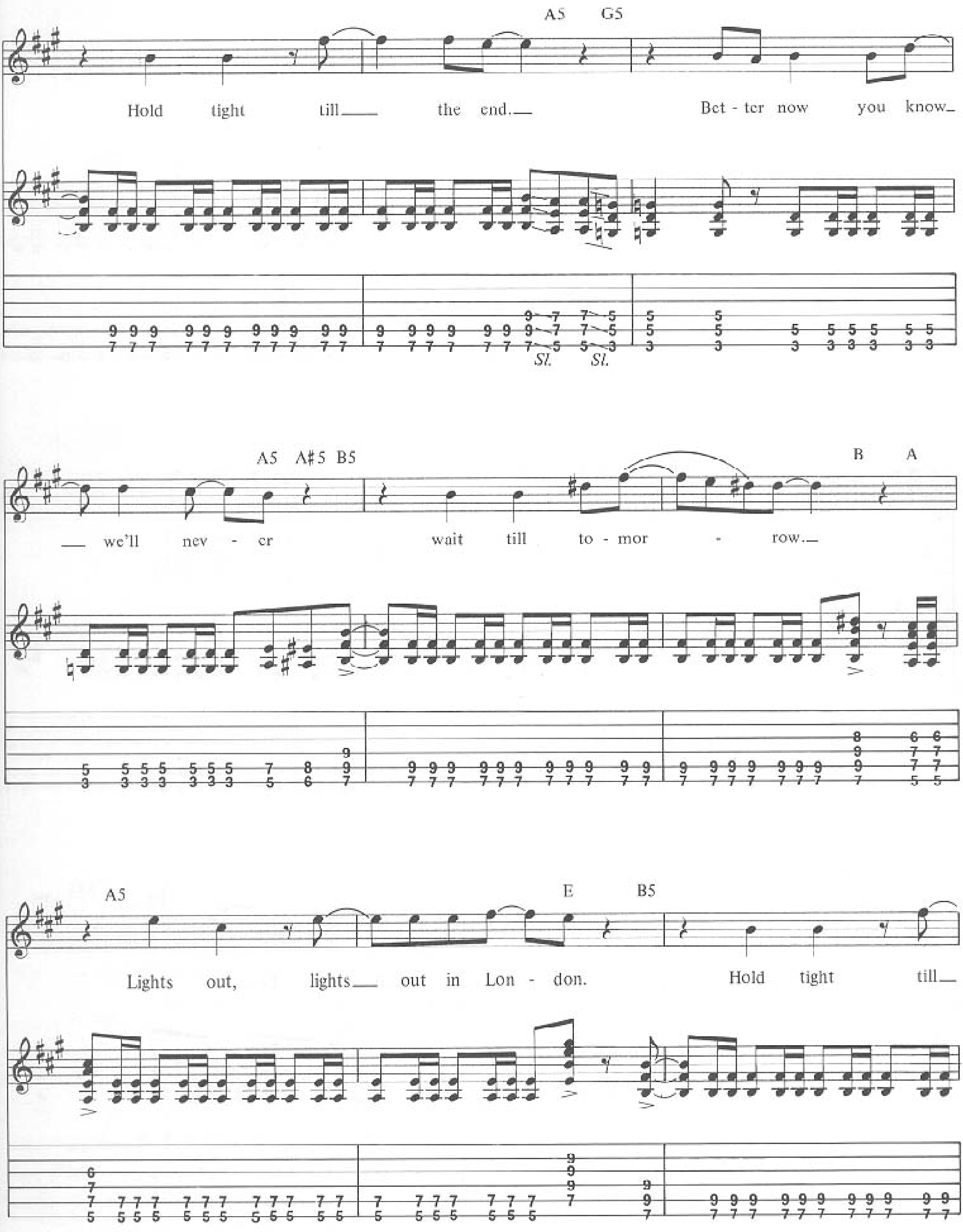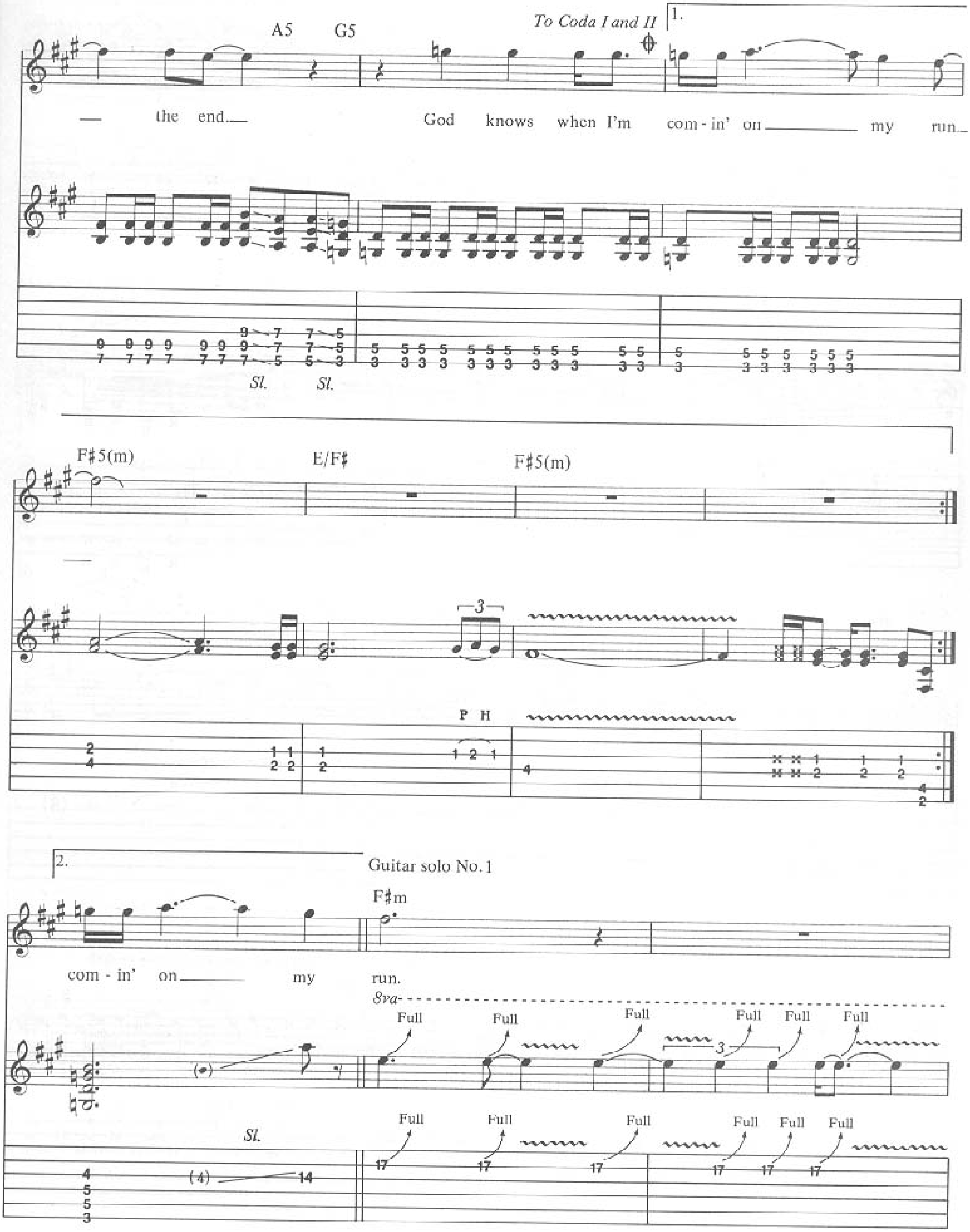





Verse
F♯5
E/F♯
B5/F♯
1. When love's back and the bat - tle's charg - ing, runs all the way.
Bkgd. Guitar
F♯5
3
E/F♯
Up to the front, I'm not go - in'.
P
F♯5
B5/F♯
E
May - be now your time's come.
(slightly muted)
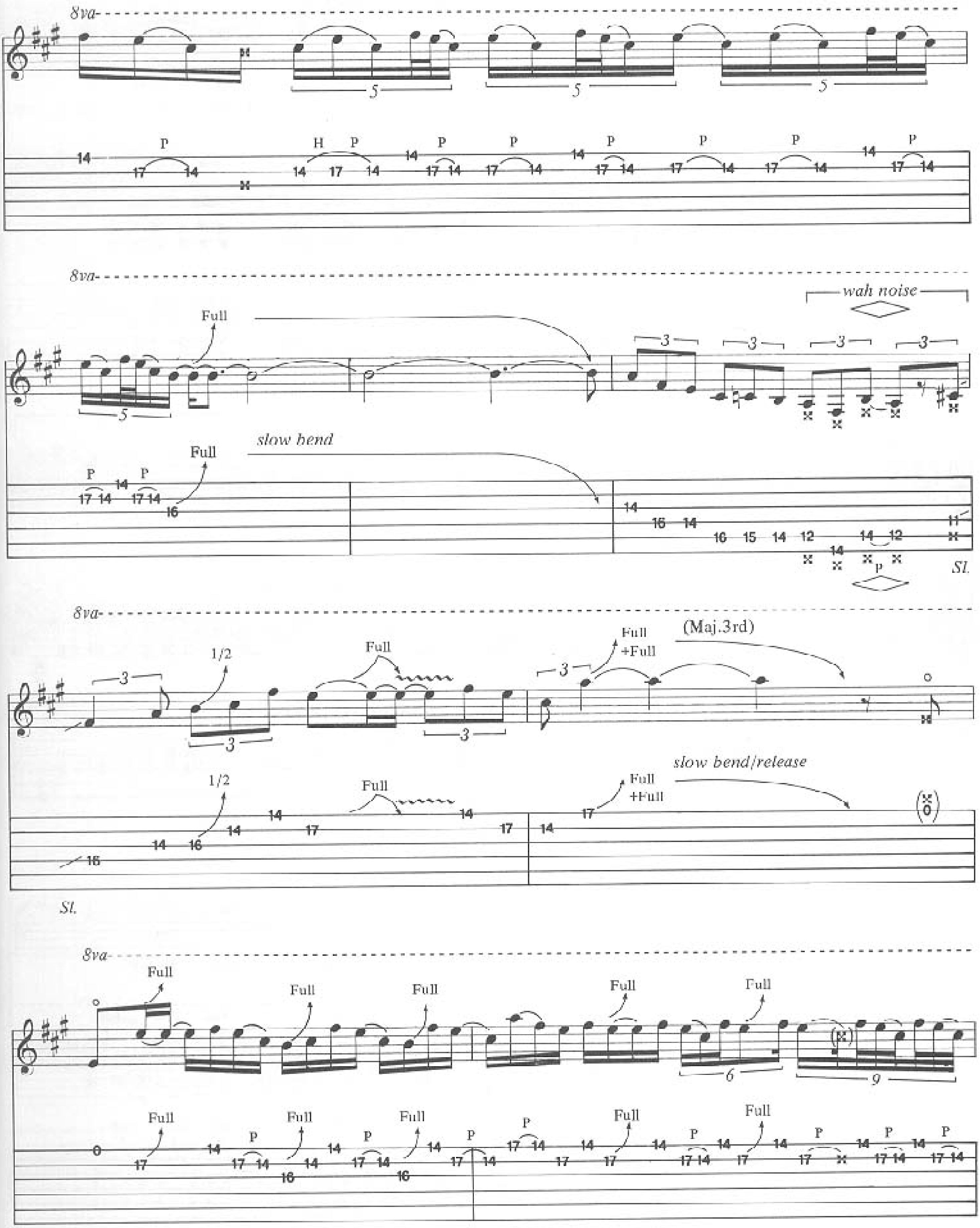

F♯5
Sl.
Verse:
F♯5
E/F♯
B5/F♯
2. From the back_ streets there's a rum - blin', smell of an - ar - chy_
3. You keep count - in'. There's no end - in'. That's the way it goes._
4. Lis - t'ning to you's like mere re - view._ I've tried thou - sand times._
F♯5
E/F♯
No more nice_ time black boy shoe_ shine
Fright-'ning thoughts_ what's been taught_
Un - der your_ feet grass is grow - in'.
Full
1/2
P
P
P
P

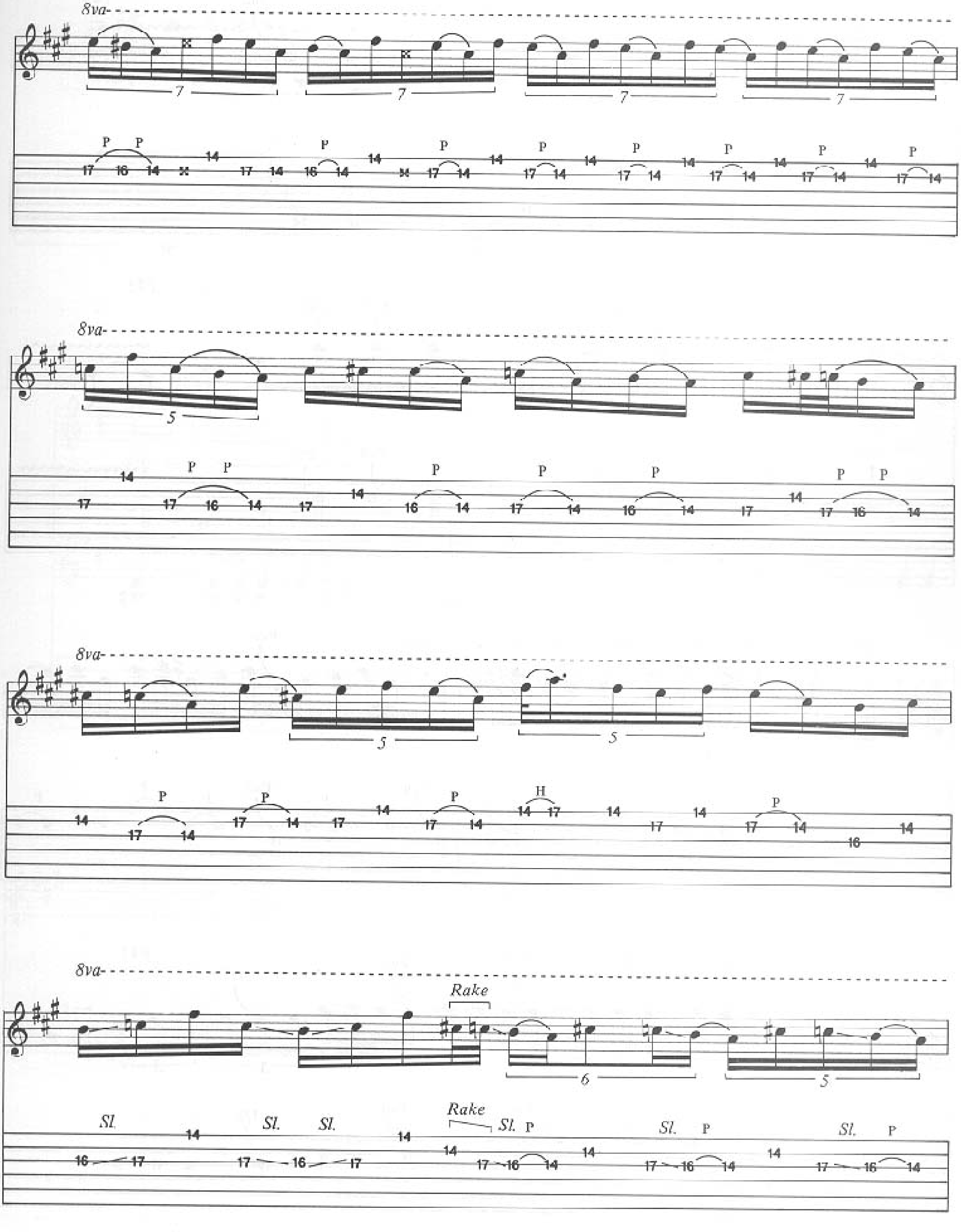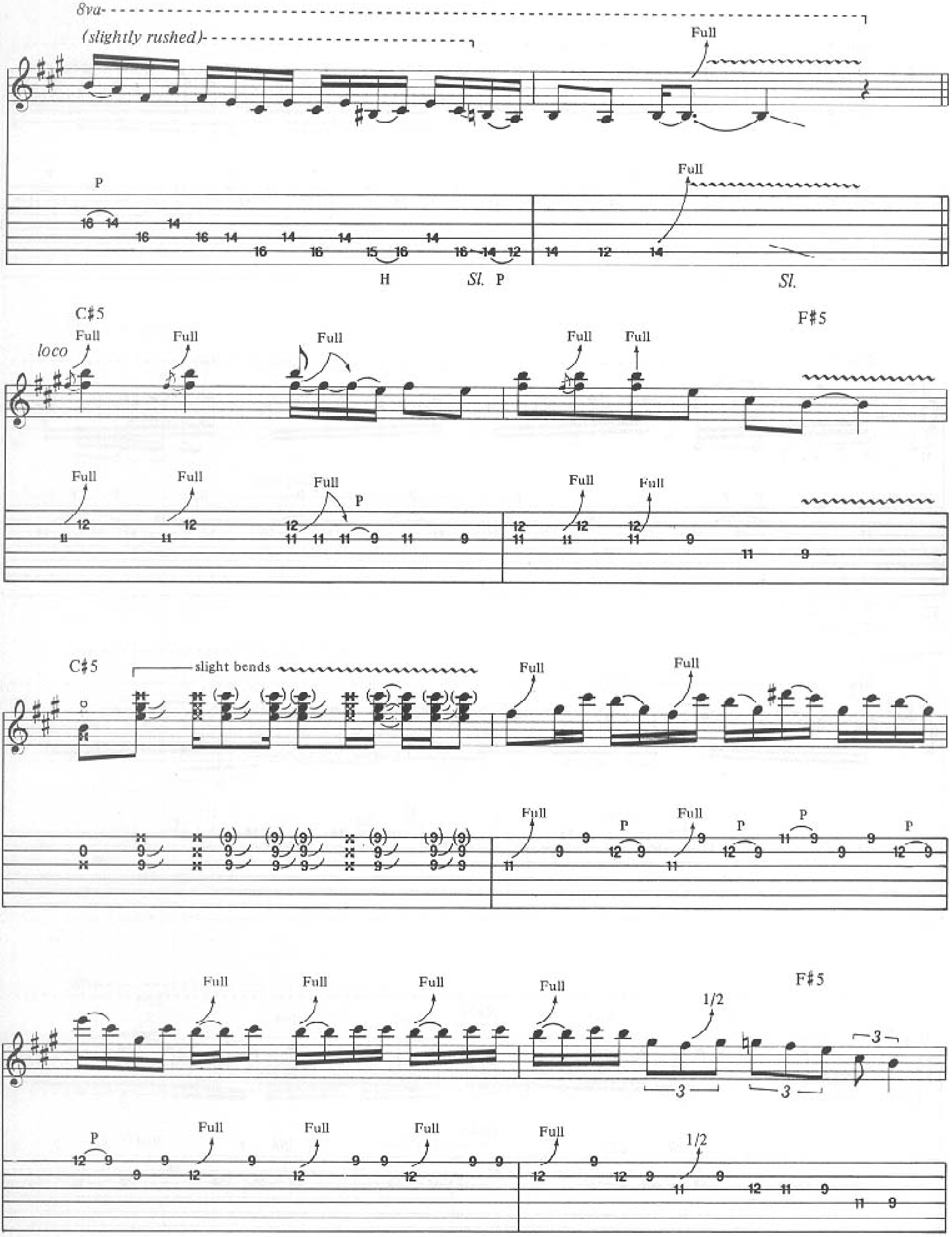


F#5
B5/F#
E
pie in the sky dreams.
and now it shows.
Time we say good - bye.
Sl. Sl.
F#5
G#5
Sl.
Chorus:
A5
E5
B5
Lights out, lights out in Lon - don.
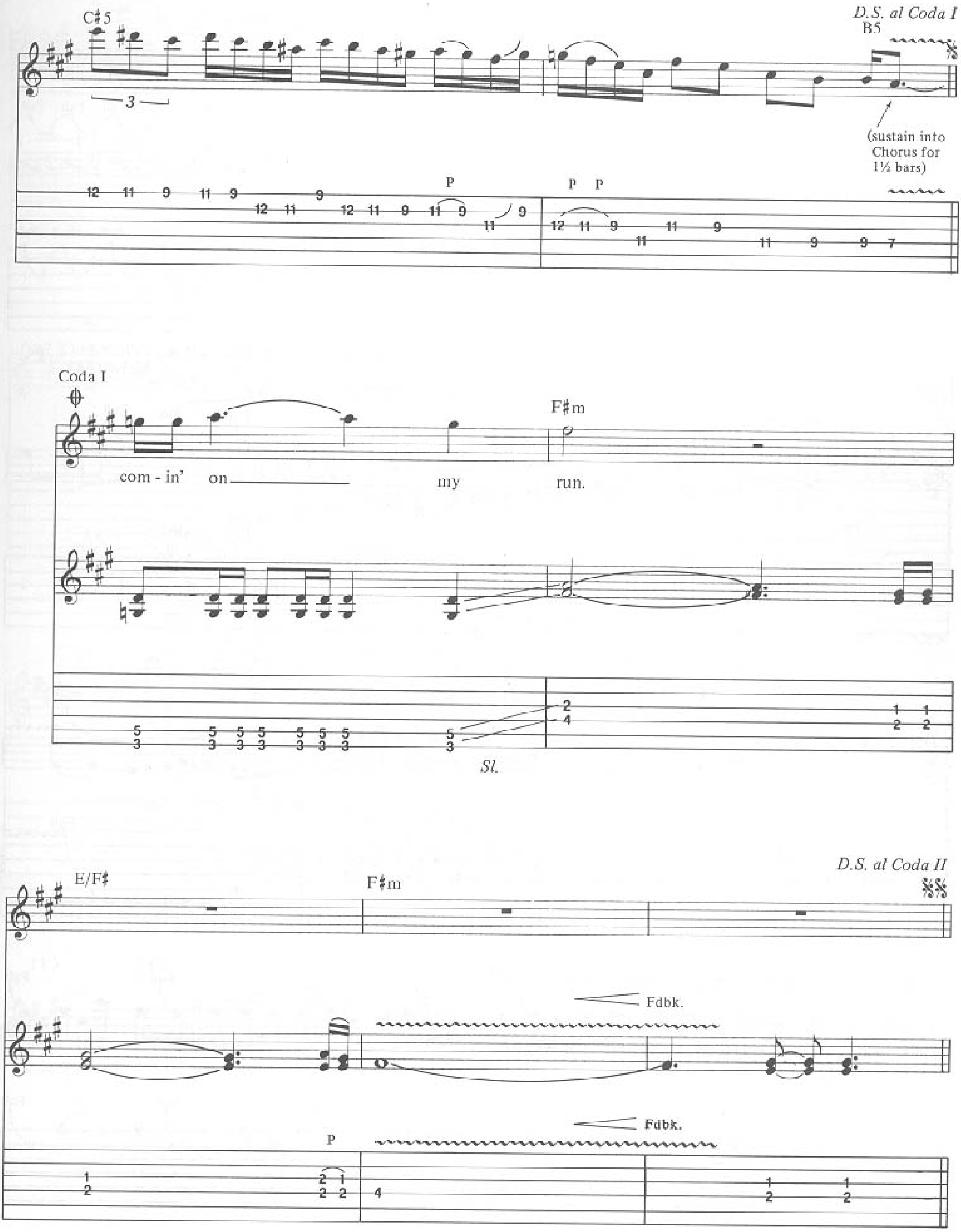

A5 G5
Hold tight till the end. Bet - ter now you know
Sl. Sl.
A5 A#5 B5
we'll nev - er wait till to - mor - row.
B A
A5
Lights out, lights out in Lon - don.
E B5
Hold tight till
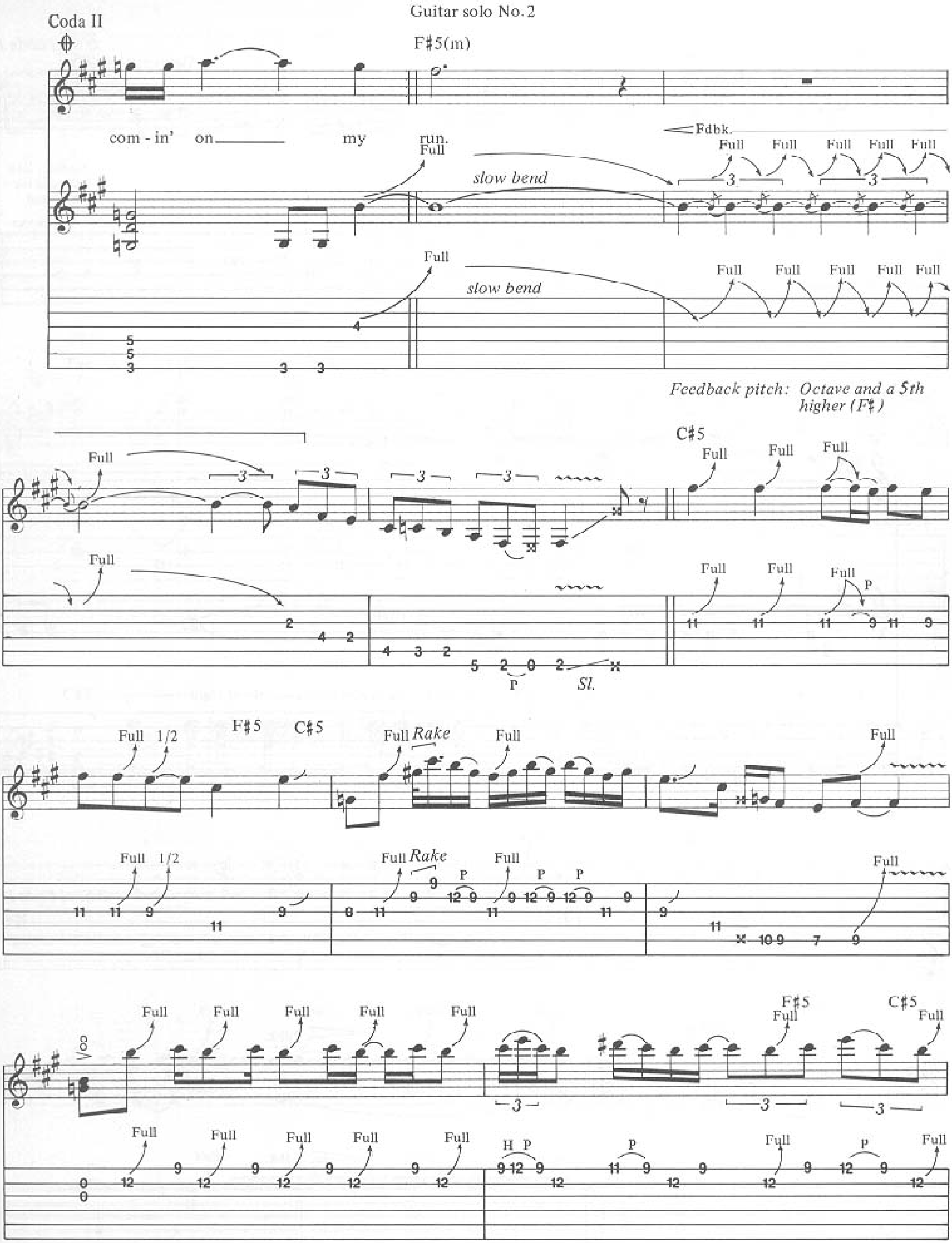

A5 G5
To Coda I and II
1.
— the end
God knows when I'm com - in' on my run
Sl. Sl.
F♯5(m) E/F♯ F♯5(m)
P H
2.
Guitar solo No. 1
F♯m
com - in' on my run.
8va
Full
Sl.
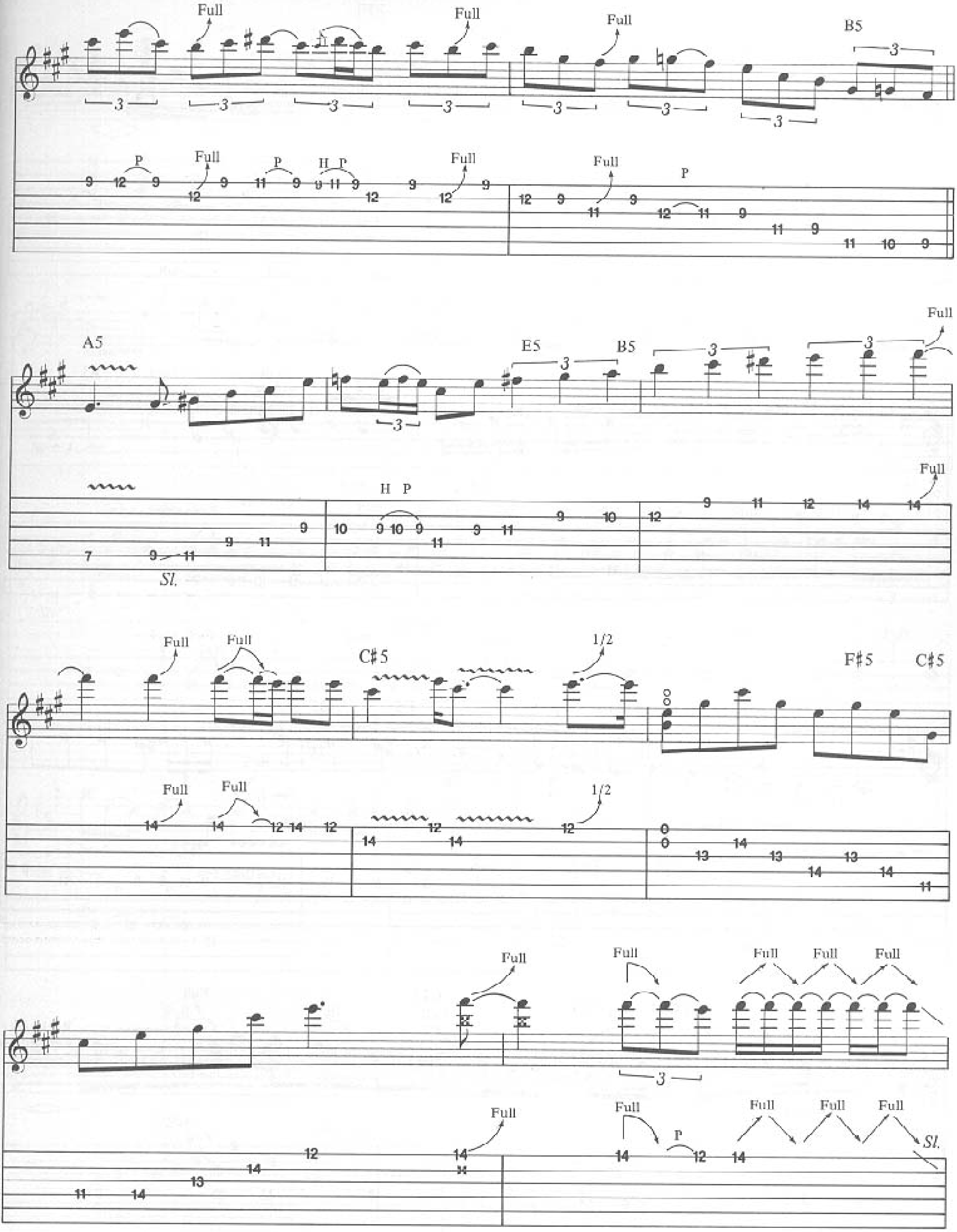

8va-
slow bend
wah noise
Full
1/2
Sl.
(Maj.3rd)
Full +Full
slow bend/release
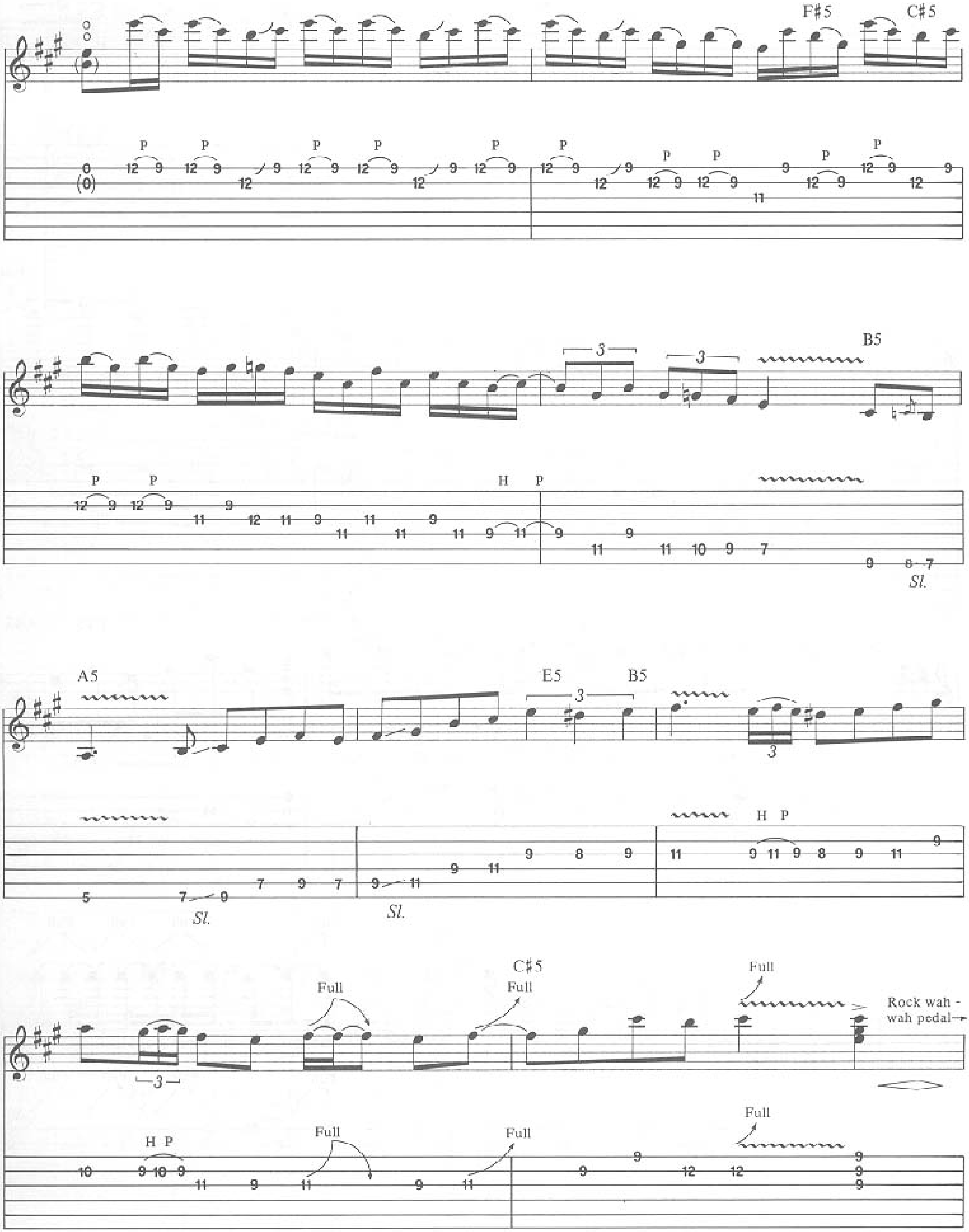

8va-
8va-
8va-
8va-
Rake
Rake
Sl.
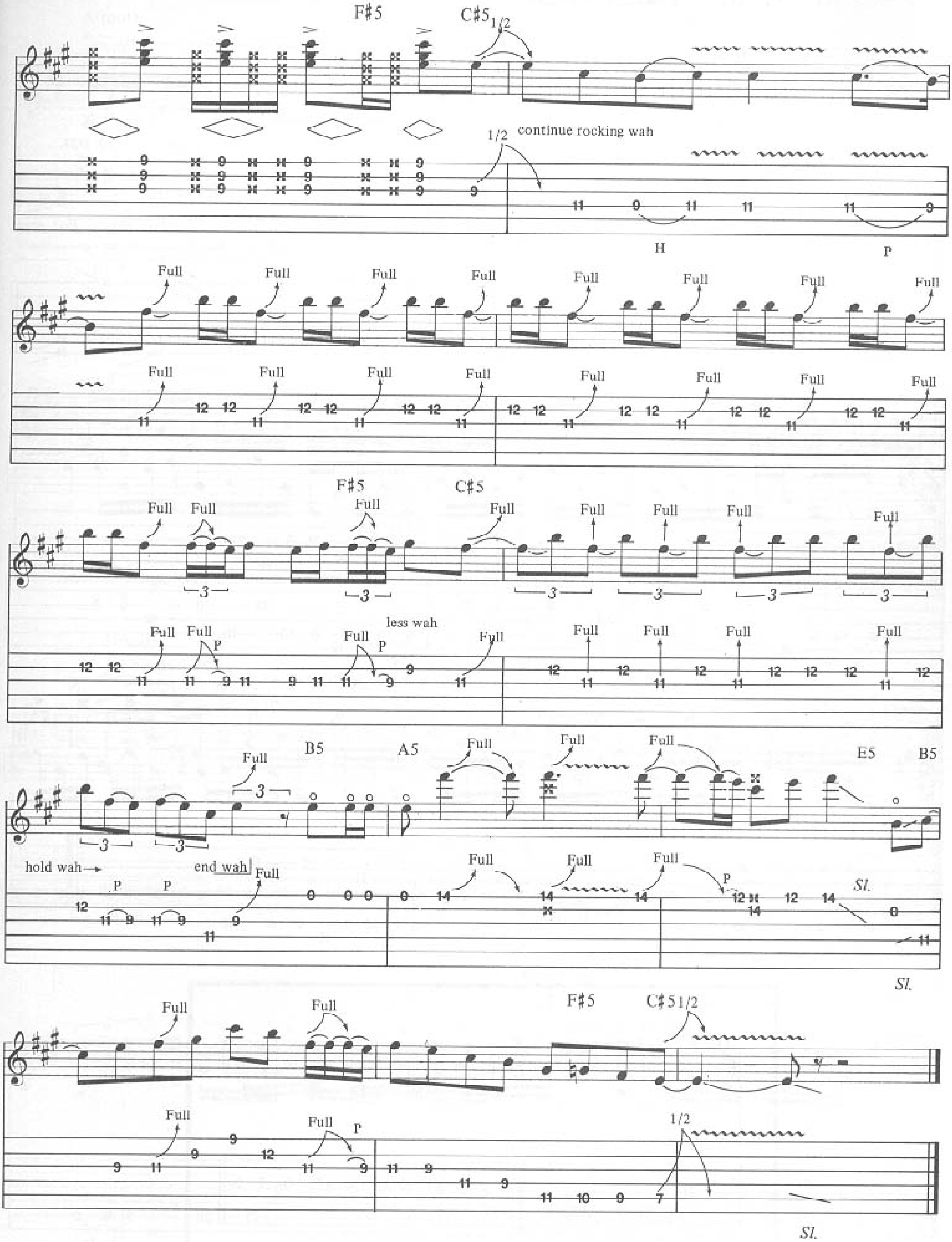

8va
(slightly rushed)
Full
P
H
Sl.
P
Sl.
C♯5
loco
Full
F♯5
C♯5
slight bends
Full
P
F♯5
1/2
3


C♯5
D.S. al Coda I
B5
3
(sustain into Chorus for 1½ bars)
P P P
Coda I
F♯m
com - in' on my run.
Sl.
E/F♯
F♯m
D.S. al Coda II
Fdbk.
Fdbk.
P


Coda II
Guitar solo No. 2
F♯5(m)
com - in' on my run.
Fdbk.
slow bend
Full
Feedback pitch: Octave and a 5th higher (F♮)
C♯5
P
Sl.
F♯5
C♯5
Full 1/2
Rake
H P
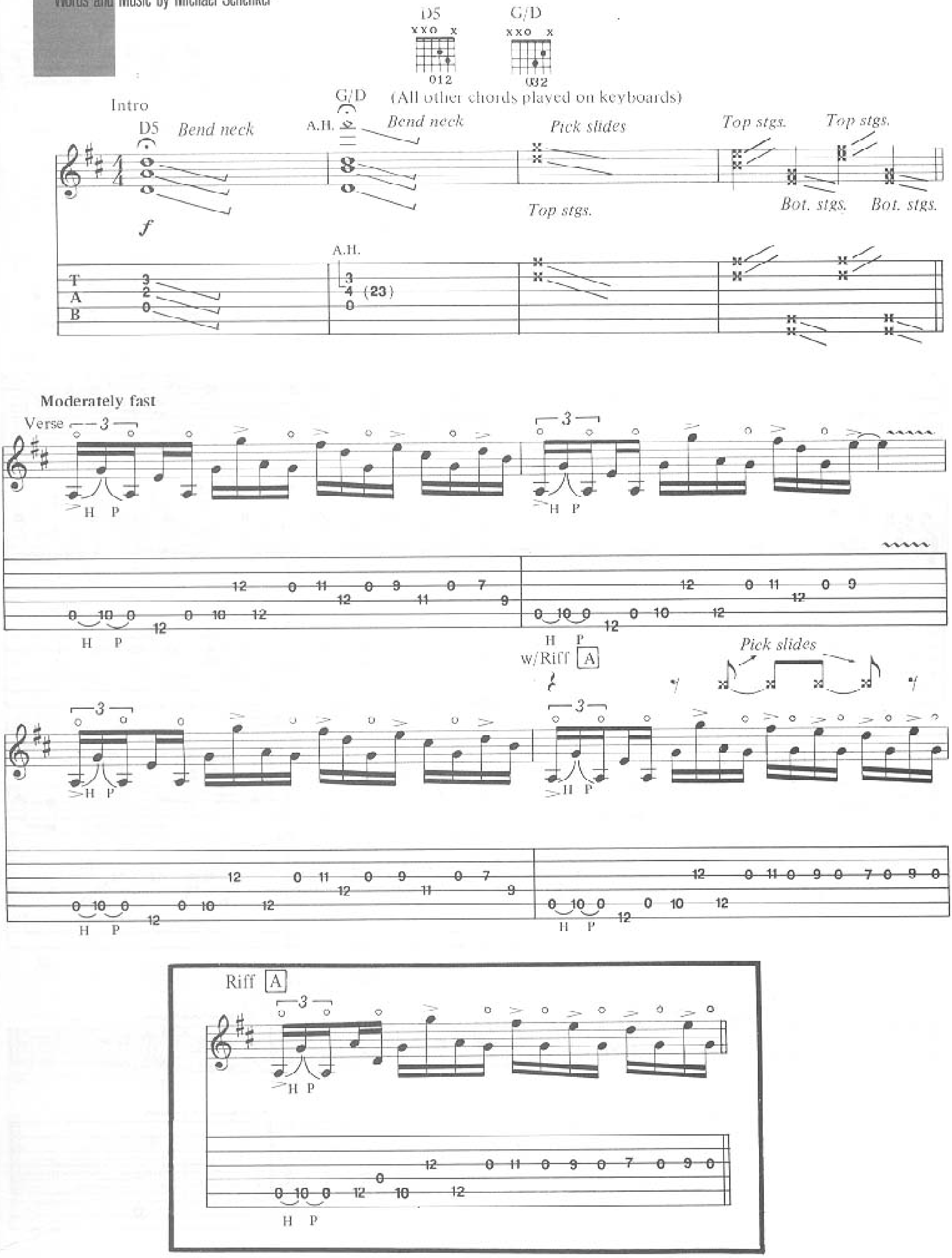

Full
Full
Full
B5
P
Full
P
H P
Full
Full
P
A5
E5
B5
Full
H P
Full
Sl.
Full
Full
C♯5
1/2
F♯5
C♯5
Full
Full
1/2
Full
Full
Full
Full
Full
Full
Full
P
Full
Full
Full
Sl.
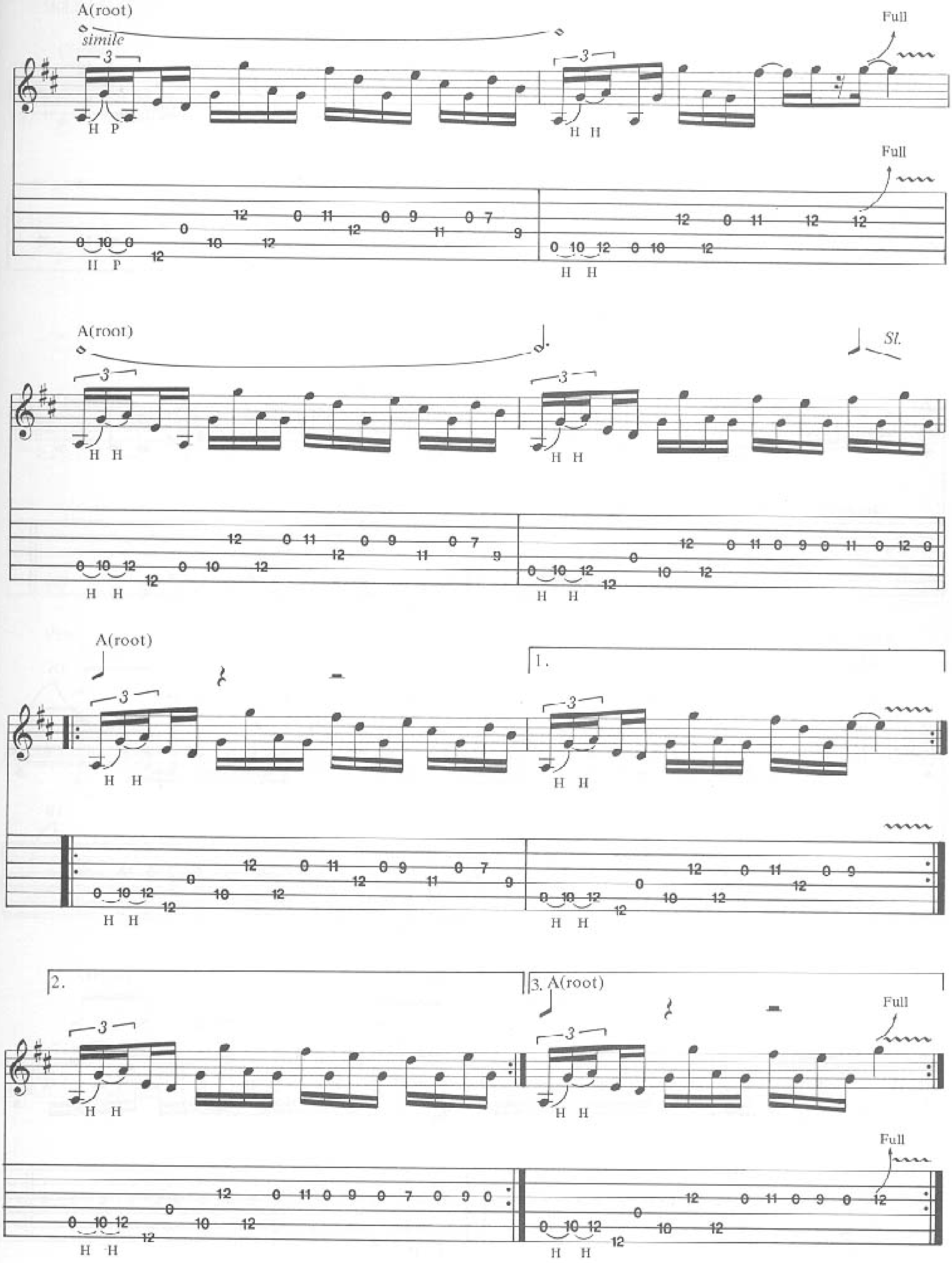

F♯5
C♯5
B5
Sl.
A5
E5
B5
Sl.
Sl.
C♯5
Full
Full
Full
Rock wah - wah pedal
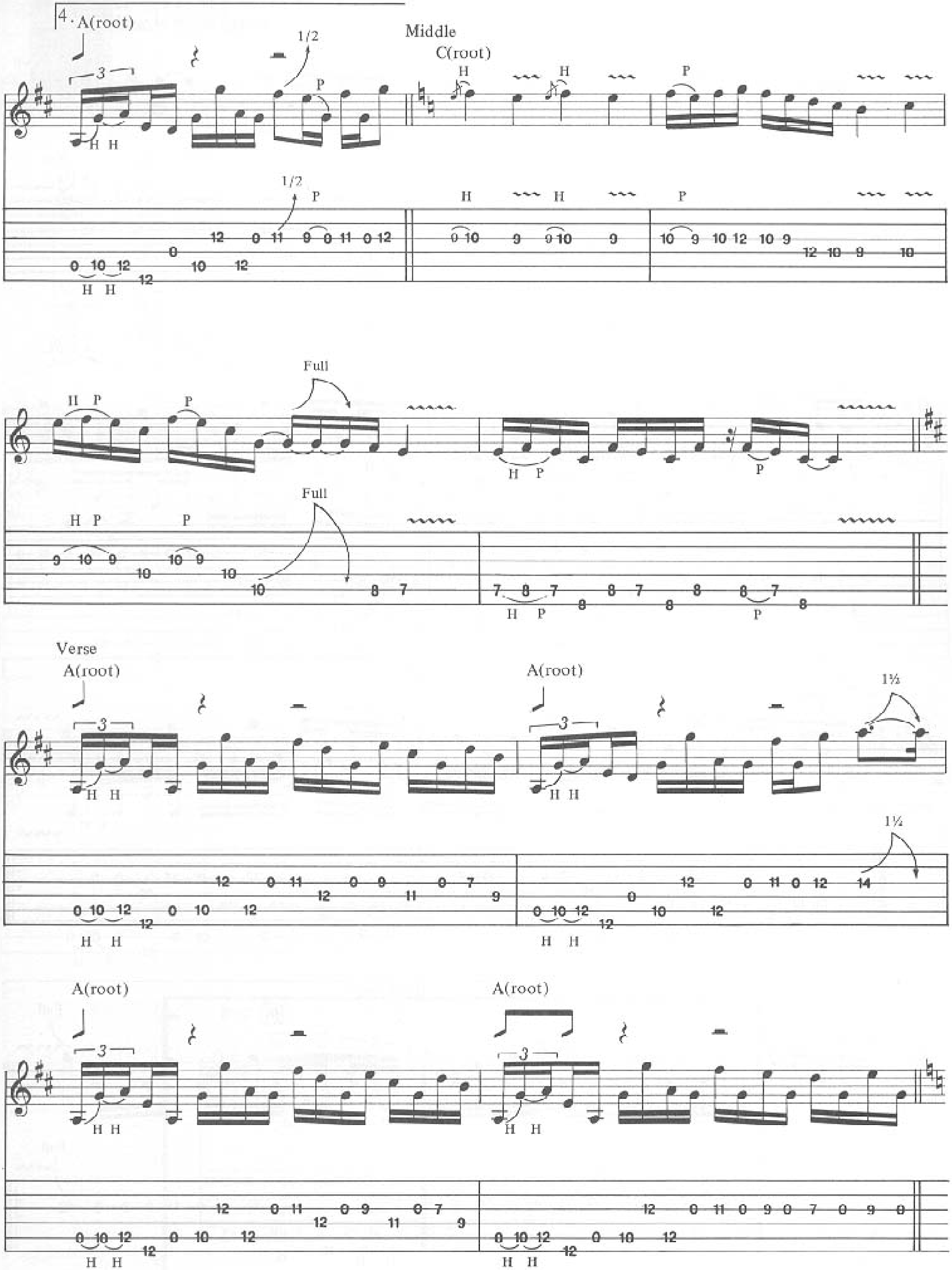

F#5
C#5
1/2
continue rocking wah
H
P
Full
less wah
hold wah
end wah
B5
A5
E5
Sl.
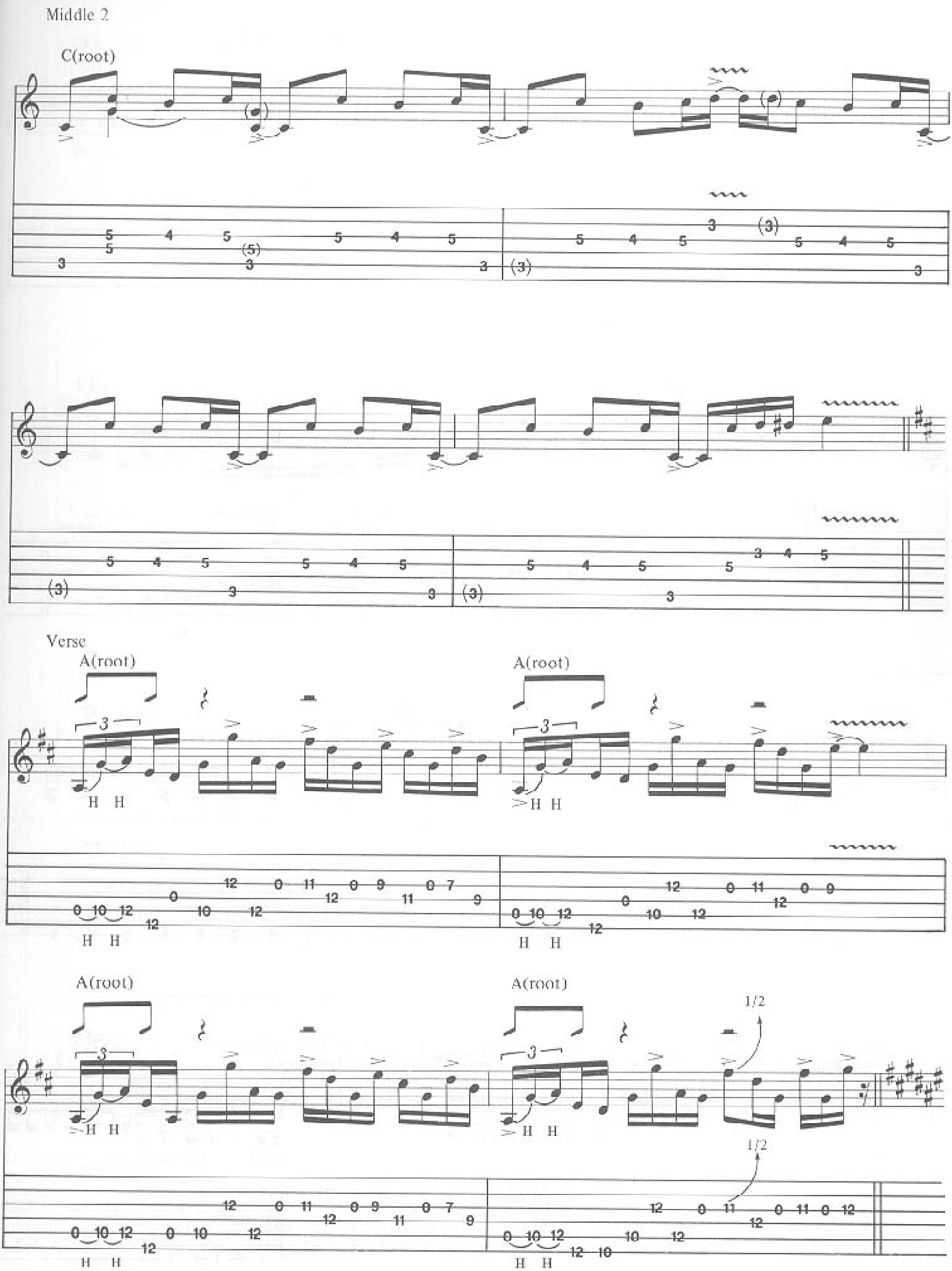
CAPTAIN NEMO

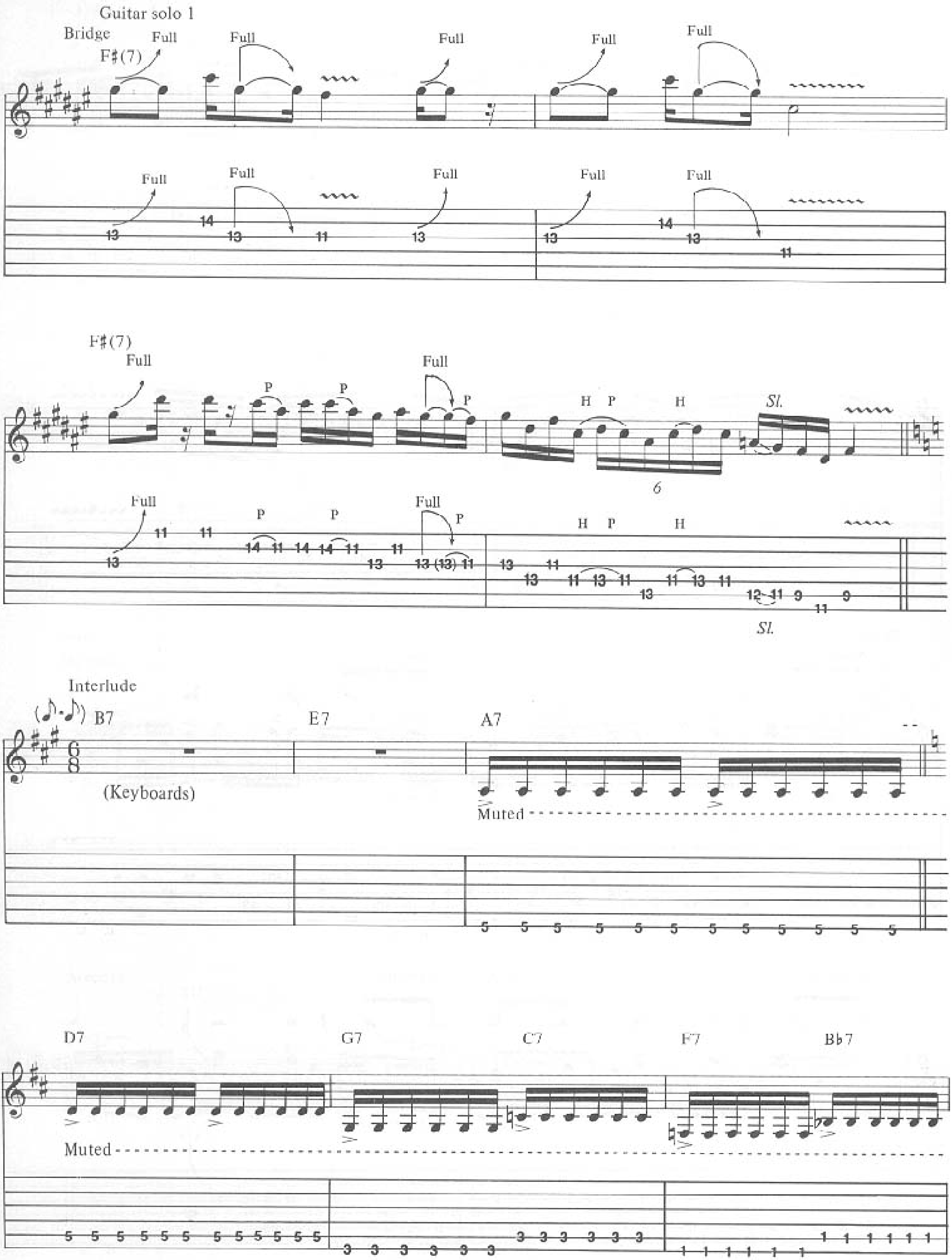
Words and Music by Michael Schenker
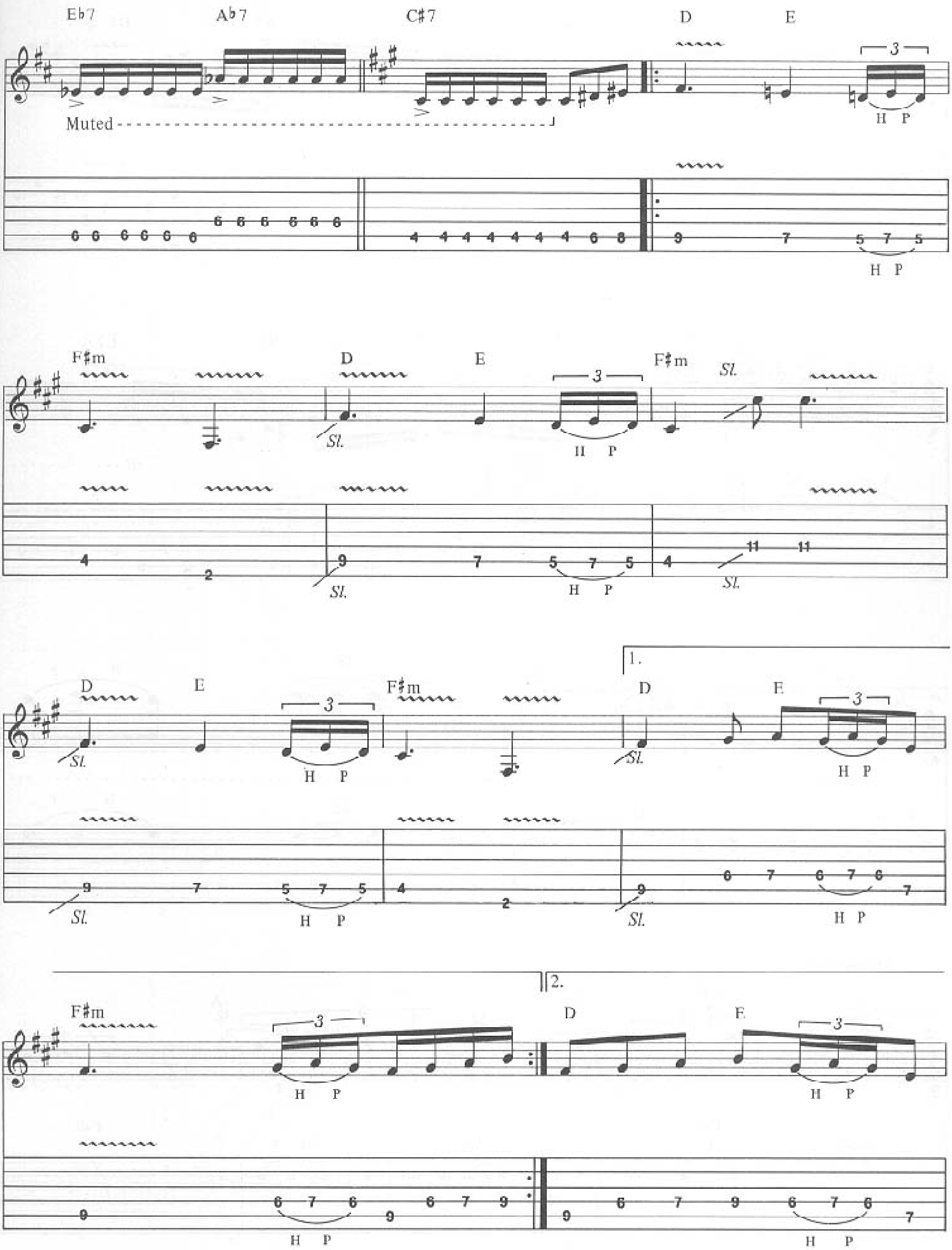



A(root)
simile
Full
H P
H H
A(root)
Sl.
A(root)
1.
2.
3. A(root)
Full
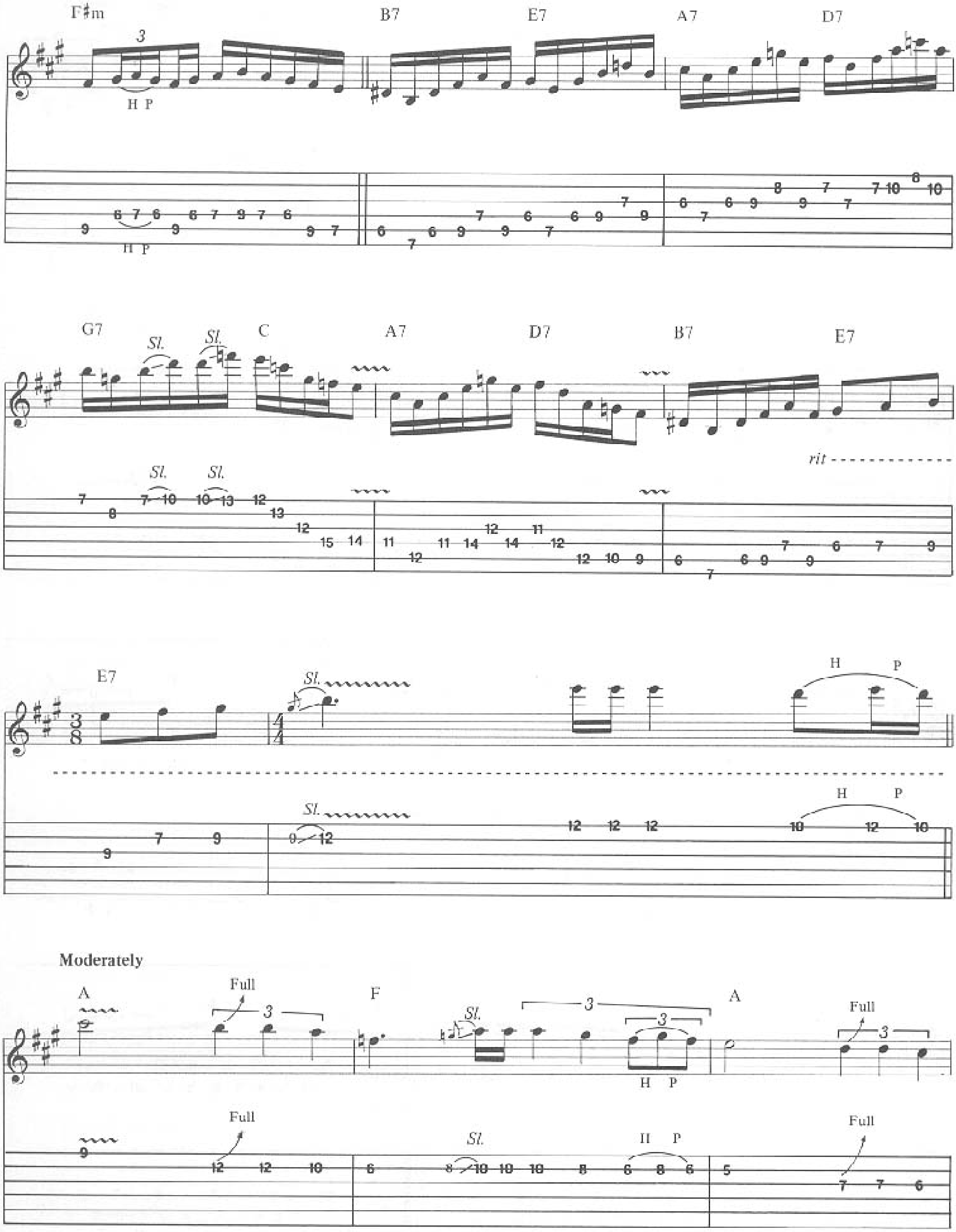

4. A(root)
Middle
C(root)
Full
Verse
A(root)
A(root)
A(root)
A(root)
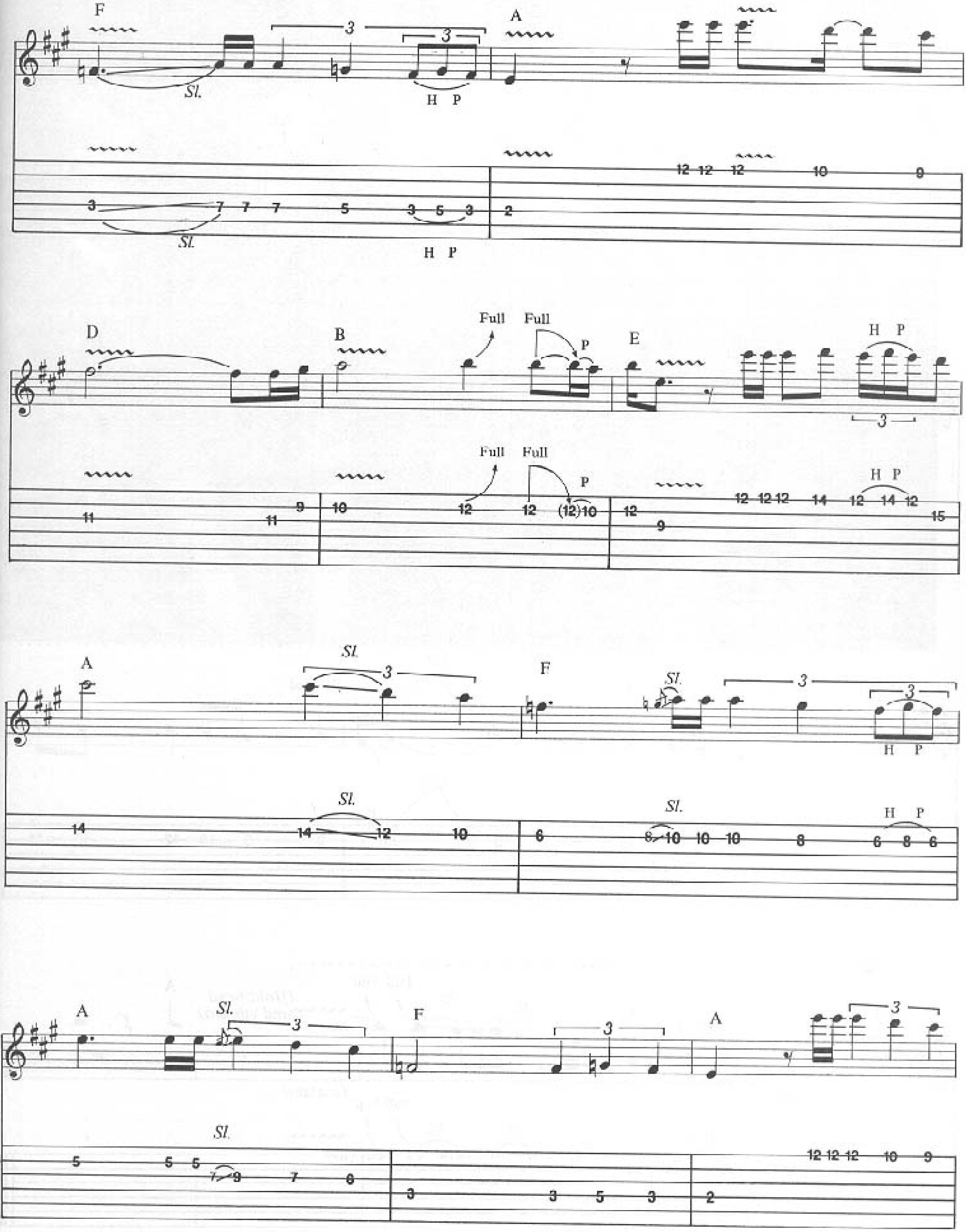

Middle 2
C(root)
Verse
A(root)
A(root)
H H
A(root)
A(root)
1/2
H H
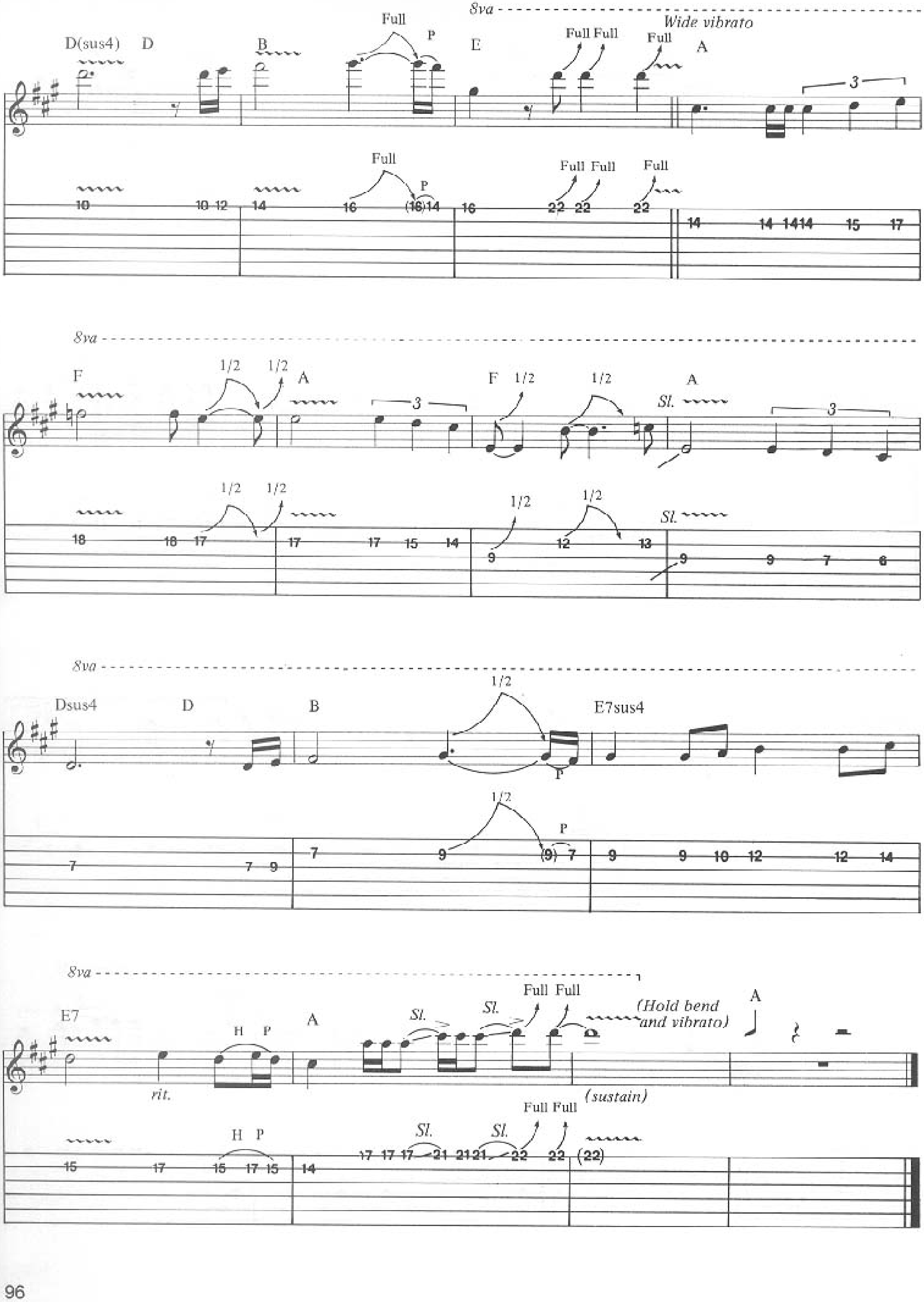

Guitar solo 1
Bridge
F♯(7)
Full
F♯(7)
Full
P
H
Sl.
Interlude
B7
E7
A7
(Keyboards)
Muted
D7
G7
C7
F7
B♭7
Muted

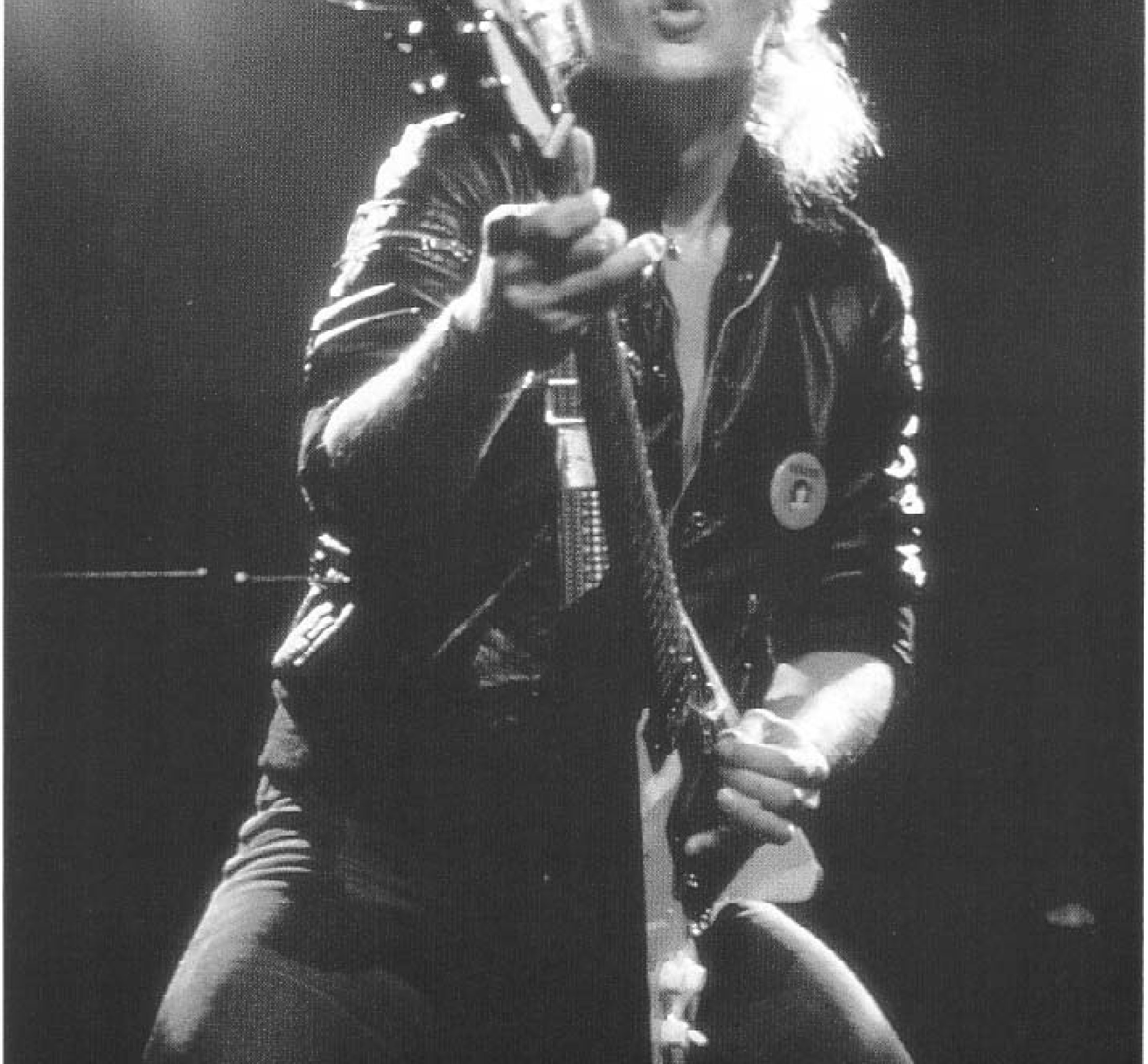


Eb7
Ab7
C#7
D
E
Muted
H P
F#m
D
E
F#m
Sl.
H P
D
E
F#m
1.
D
E
Sl.
H P
F#m
2.
D
E
H P


F♯m
B7
E7
A7
D7
H P
G7
Sl.
C
A7
D7
B7
E7
rit
E7
Sl.
H P
Moderately
A
Full
F
Sl.
H P
A
Full


F
Sl.
H P
A
D
B
Full
Full
P
E
H P
A
Sl.
F
Sl.
H P
A
Sl.
F
A
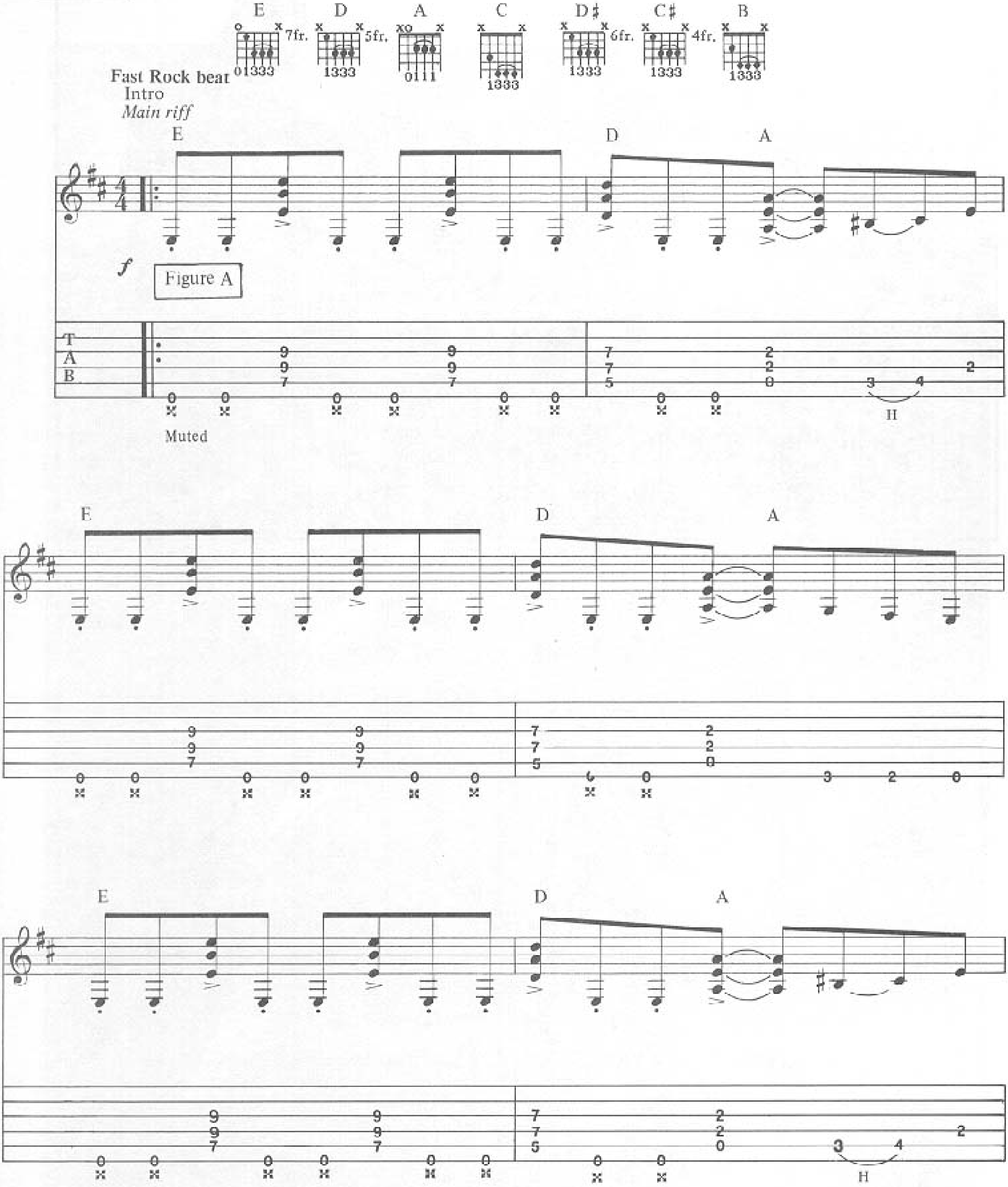

8va
D(sus4)
D
B
Full
P
E
Full Full
Full
Wide vibrato
A
F
1/2
Sl.
Dsus4
E7sus4
E7
H P
rit.
Sl.
(Hold bend and vibrato)
(sustain)
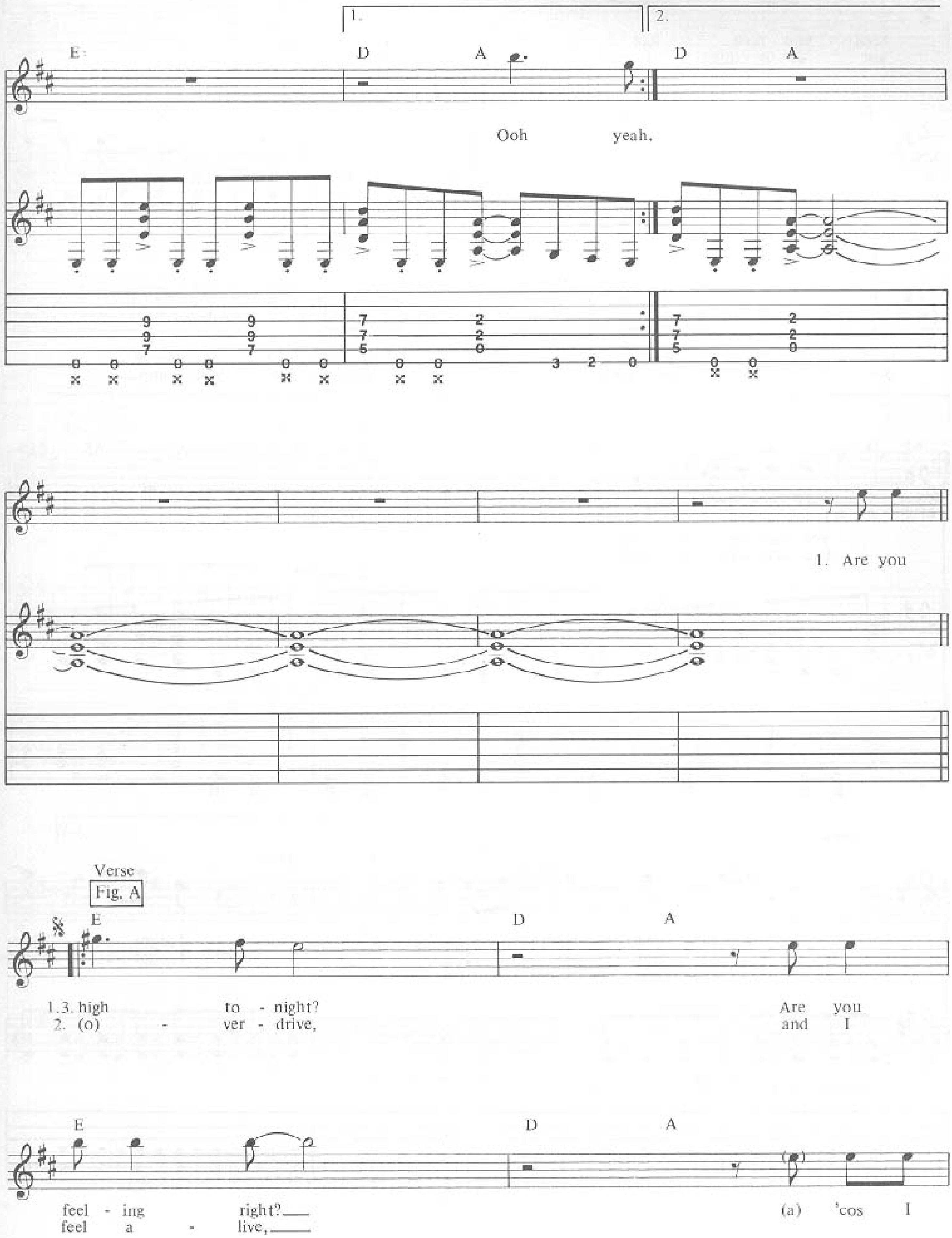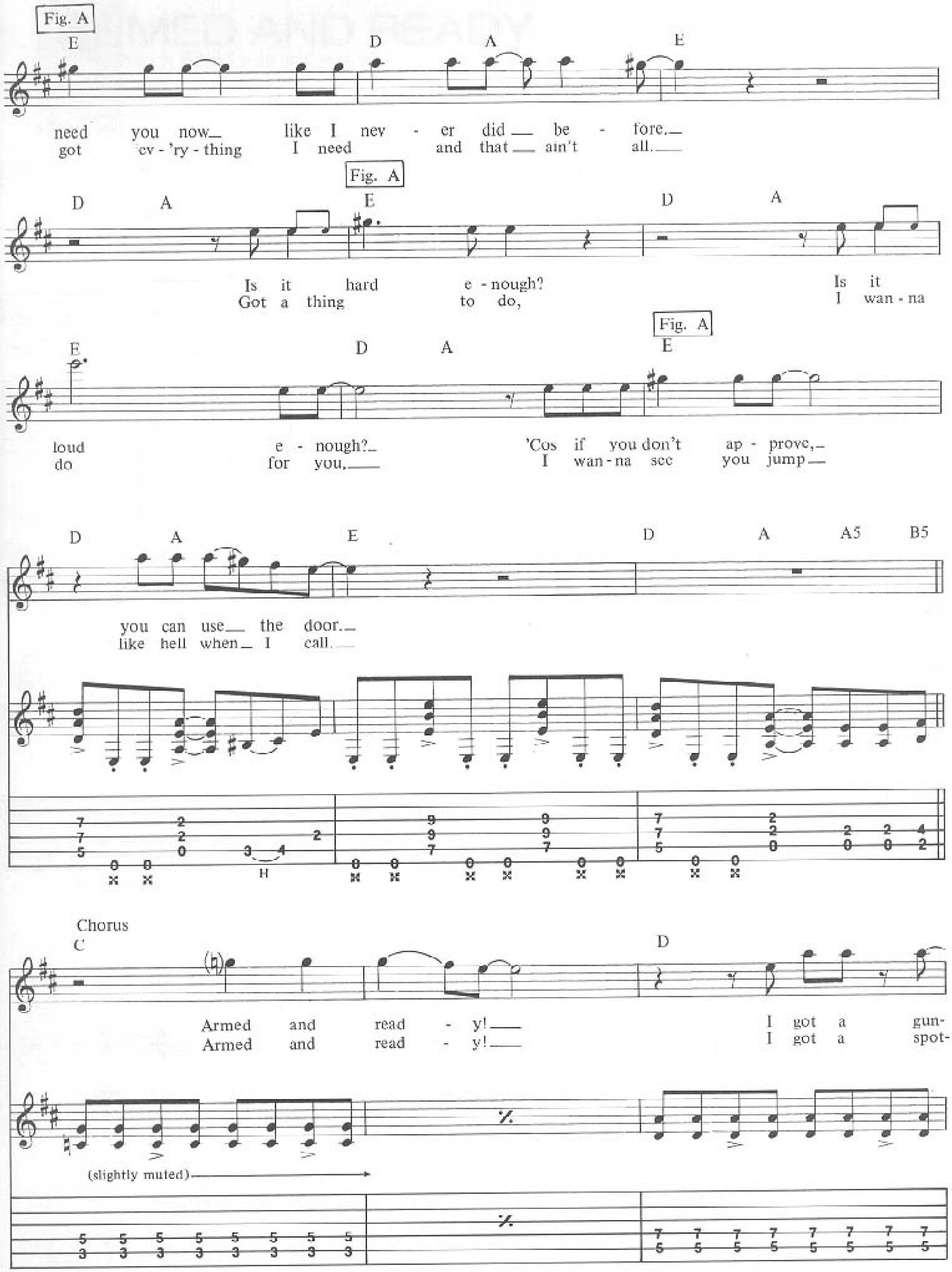


Fin Costello
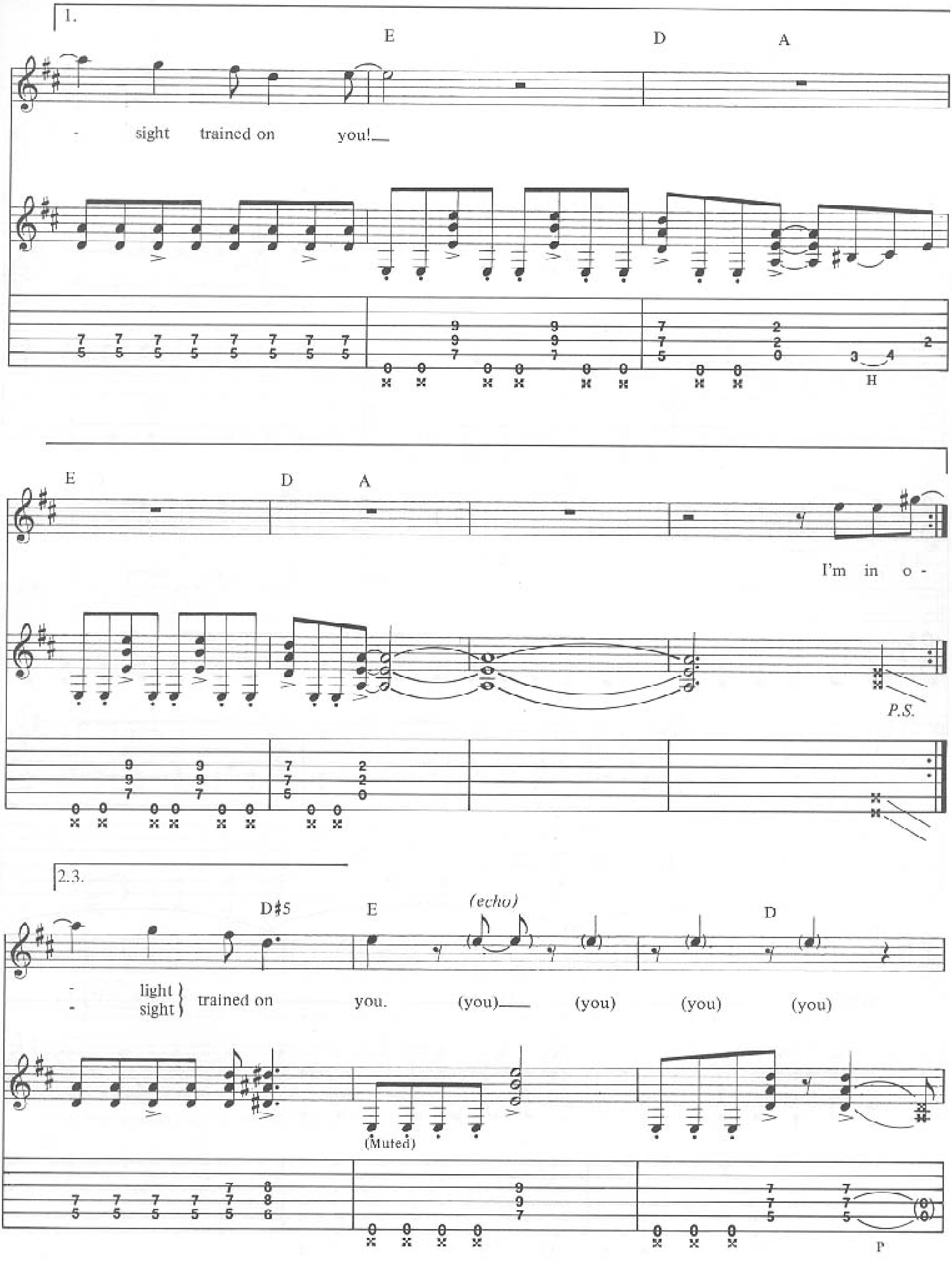
ARMED AND READY
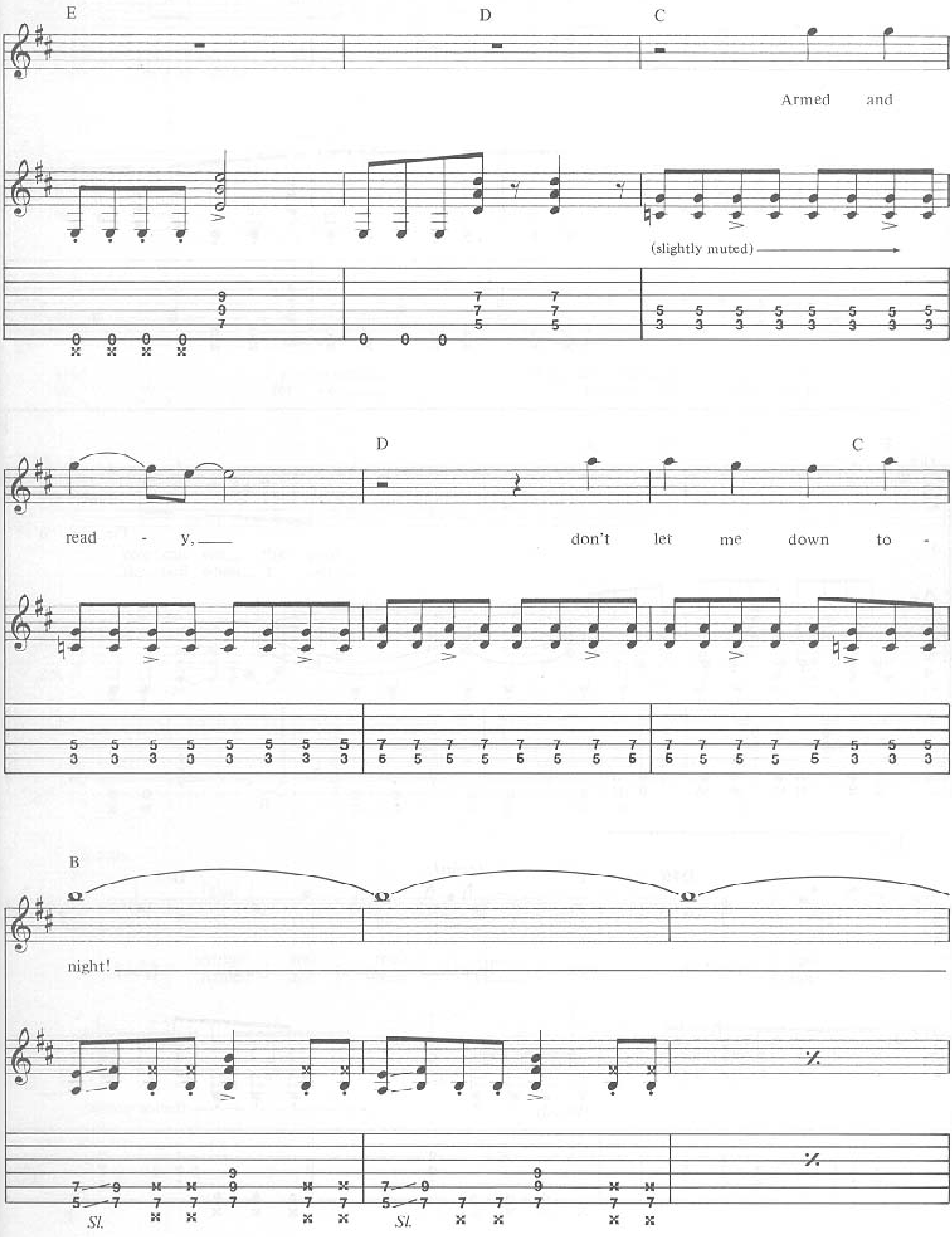
Words and Music by Michael Schenker and Gary Barden
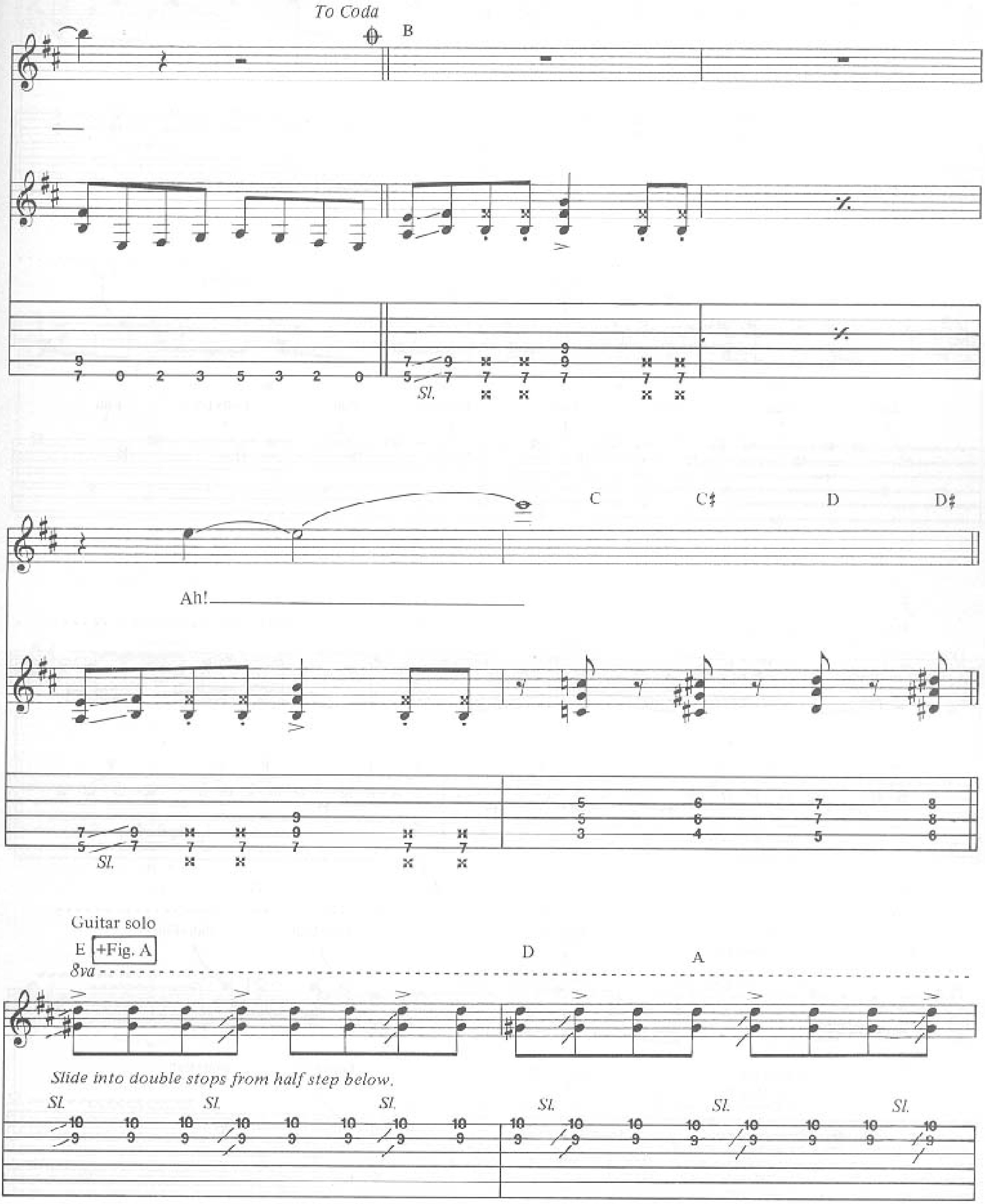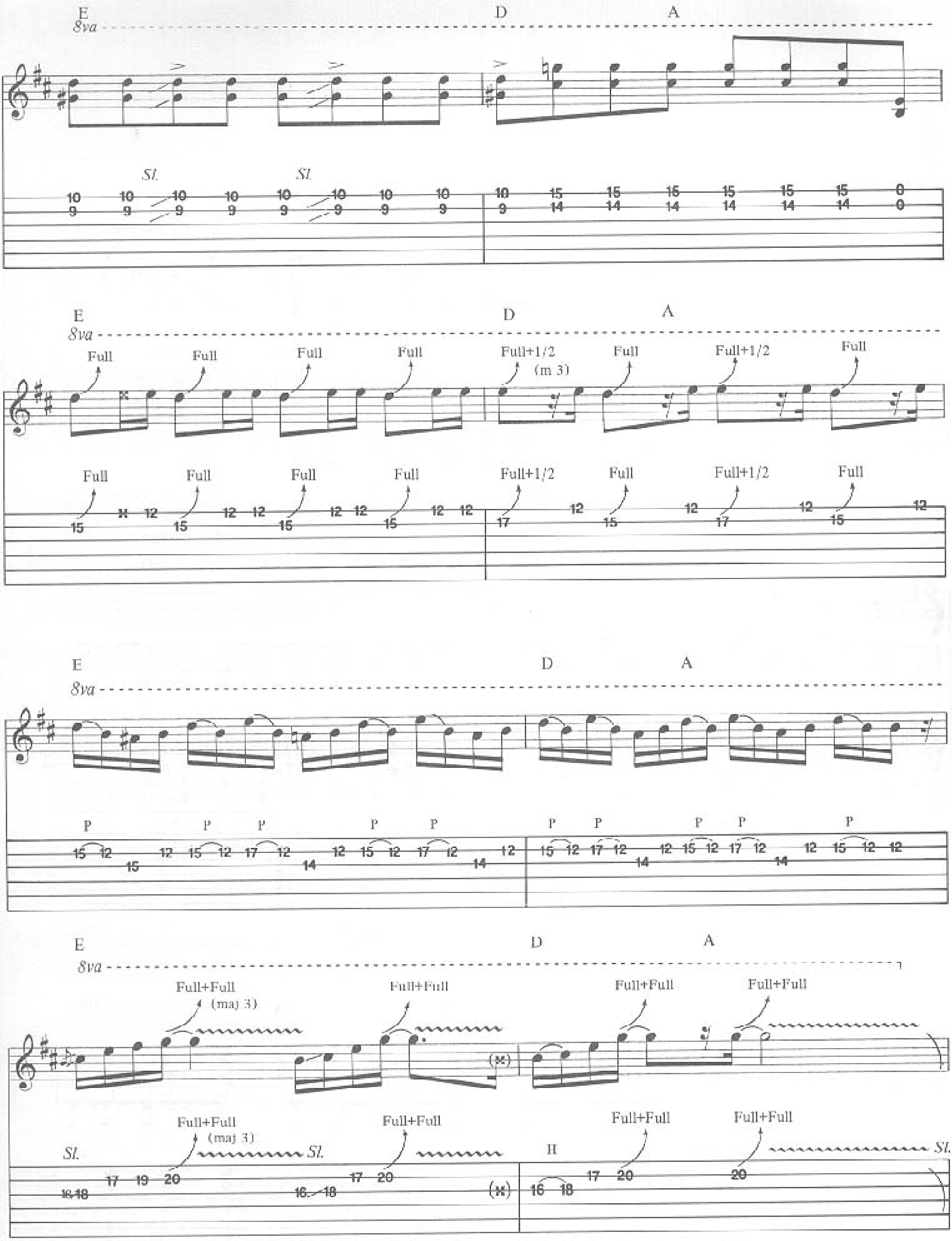



1.
2.
E
D A
D A
Ooh yeah.
1. Are you
Verse
Fig. A
E
D A
1.3. high to - night?
2. (o) - ver - drive,
Are you
and I
E
D A
feel - ing right?
feel a - live,
(a) 'cos I
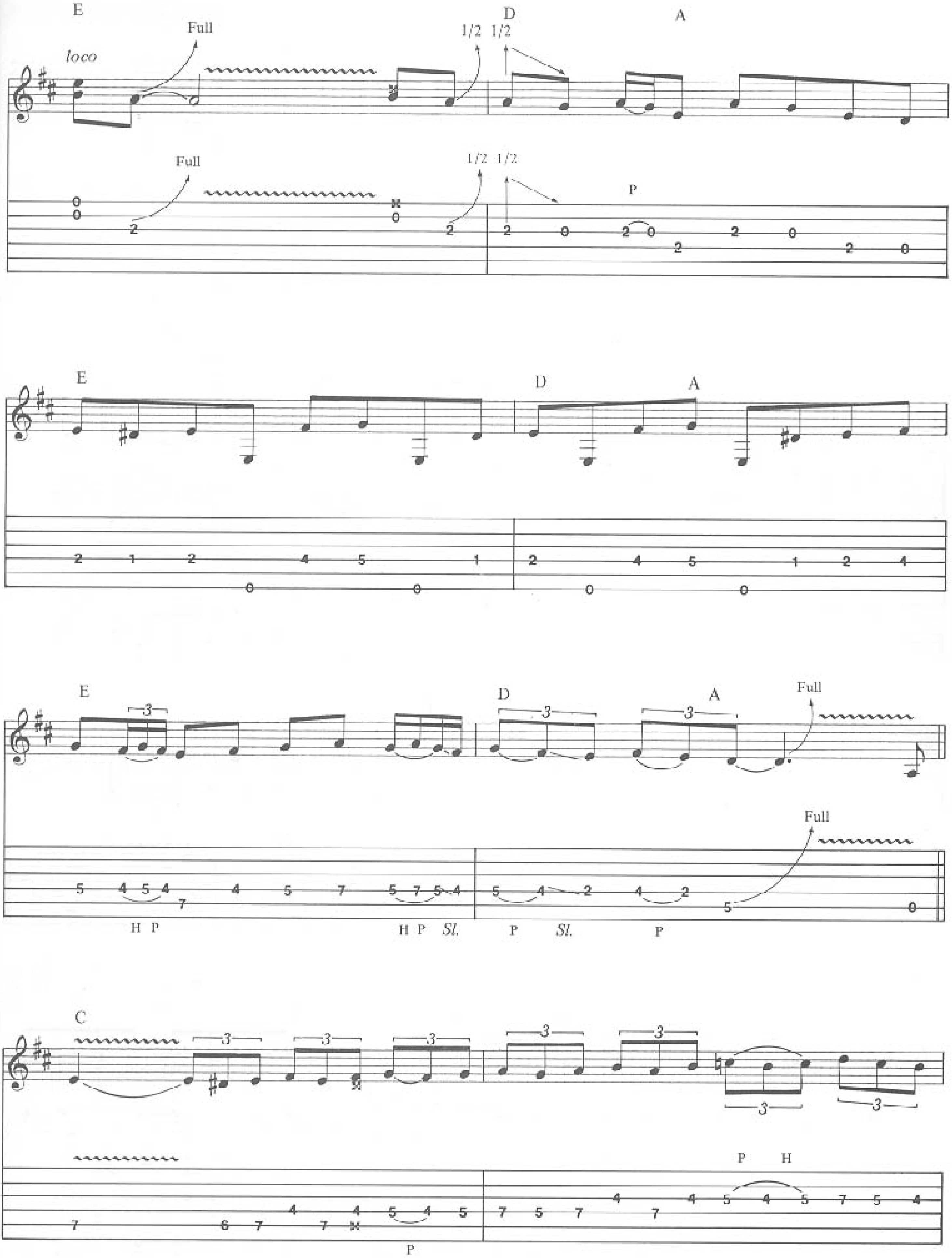

Fig. A
E D A E
need you now like I nev - er did be - fore.
got ev - 'ry - thing I need and that ain't all.
D A
Fig. A
E D A
Is it hard e - nough? Is it
Got a thing to do, I wan - na
E D A
Fig. A
E
loud e - nough? 'Cos if you don't ap - prove,
do for you, I wan - na see you jump
D A E D A A5 B5
you can use the door.
like hell when I call.
H
Chorus
C D
Armed and read - y! I got a gun-
Armed and read - y! I got a spot-
(slightly muted)
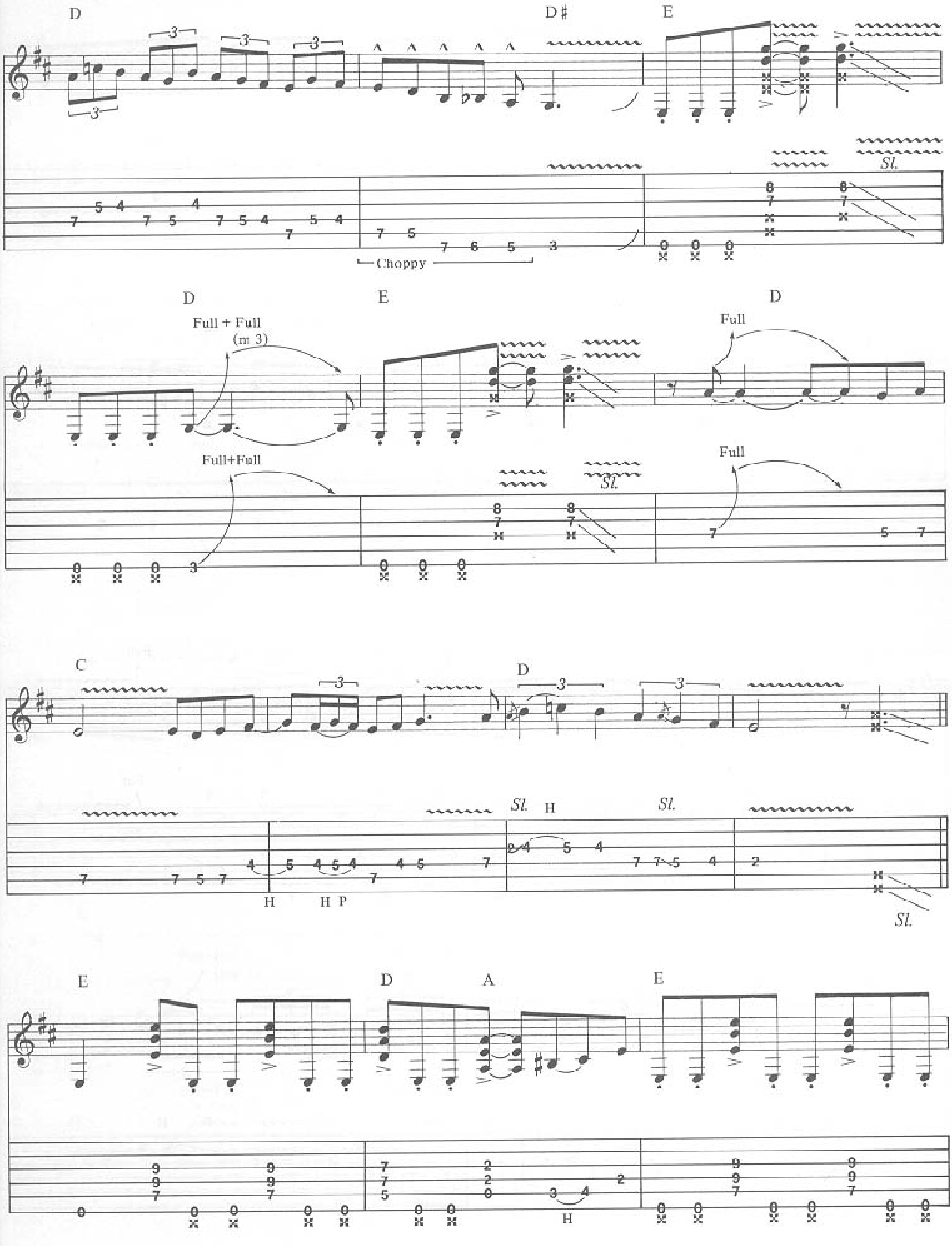

1.
E
D
A
- sight trained on you!
H
E
D
A
I'm in o-
P.S.
2.3.
D♯5
E
(echo)
D
- light } trained on
- sight }
you.
(you)
(you)
(you)
(you)
(Muted)
P
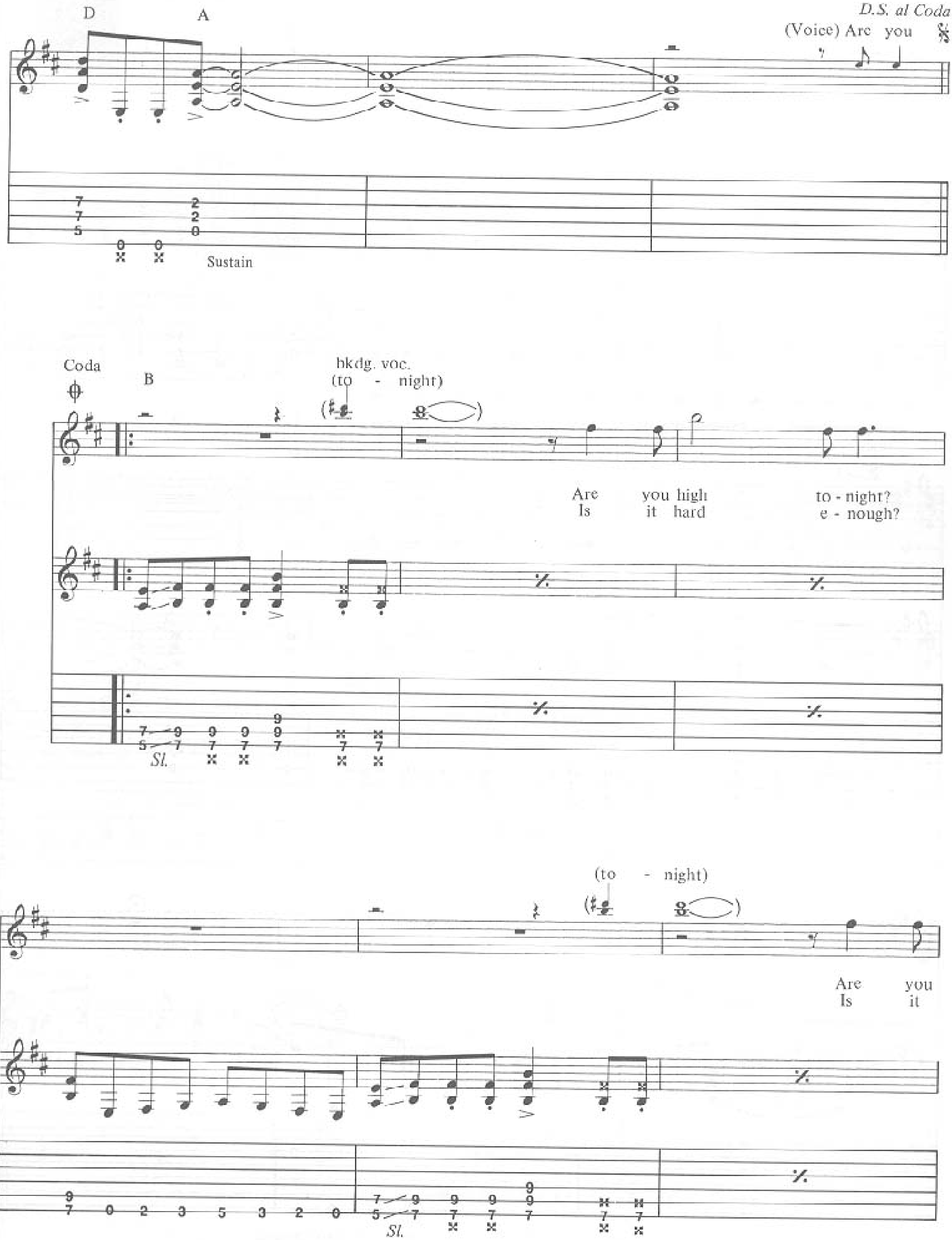

E
D
C
Armed and
(slightly muted)
D
C
read - y,
don't let me down to -
B
night!
Sl.
Sl.
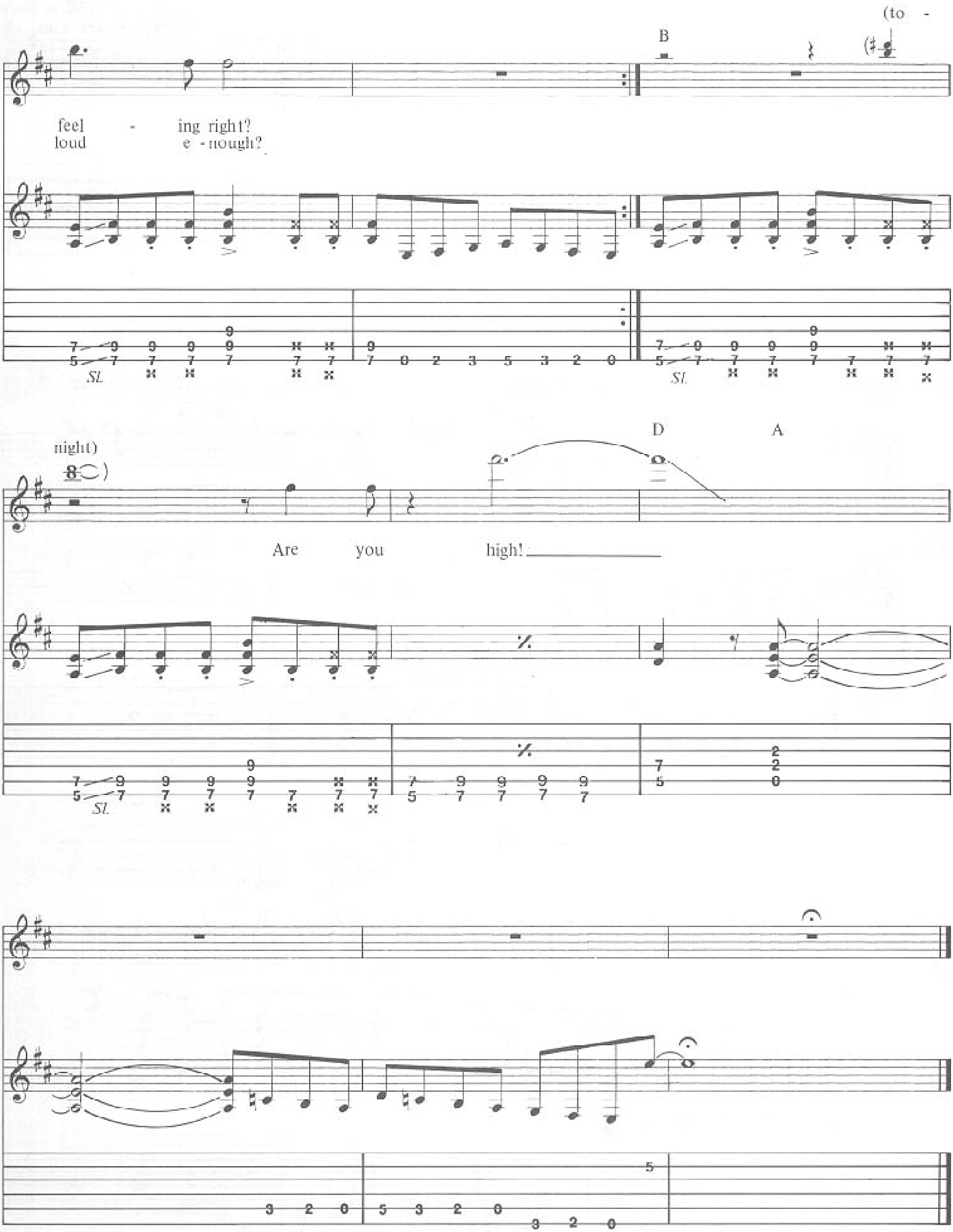

To Coda
B
Sl.
C
C♯
D
D♯
Ah!
Sl.
Guitar solo
E
+Fig. A
8va
D
A
Slide into double stops from half step below.
Sl.


E
8va
D
A
Sl.
Sl.
E
8va
D
A
Full
Full+1/2
(m 3)
E
8va
D
A
P
E
8va
D
A
Full+Full
(maj 3)
Sl.
H


E
loco
Full
D
A
1/2 1/2
P
C
H P
Sl.
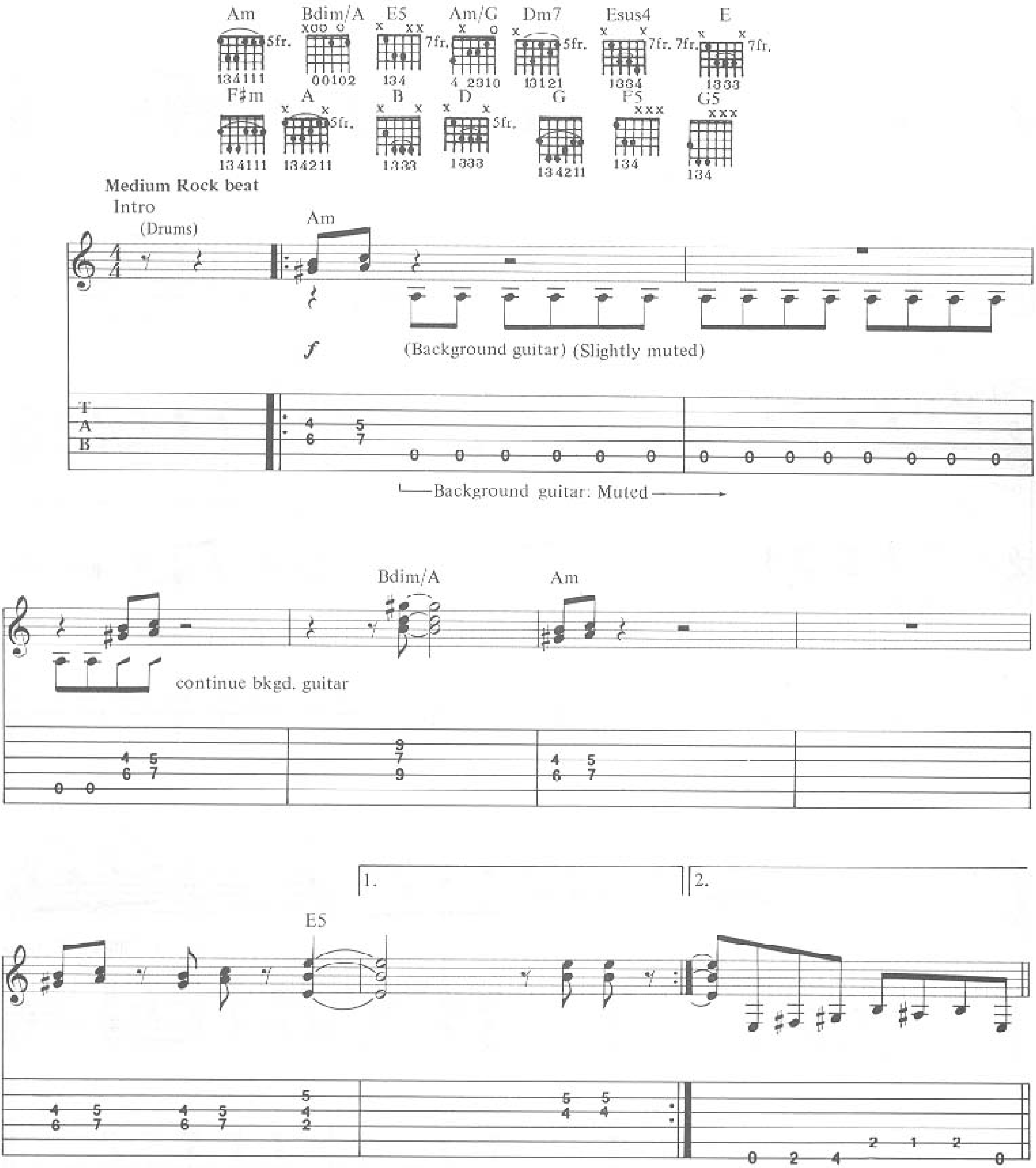

D
D♯
E
Sl.
Choppy
D
E
D
Full + Full
(m 3)
Full+Full
Full
Sl.
C
D
Sl.
H
Sl.
H
H P
Sl.
E
D
A
E
H
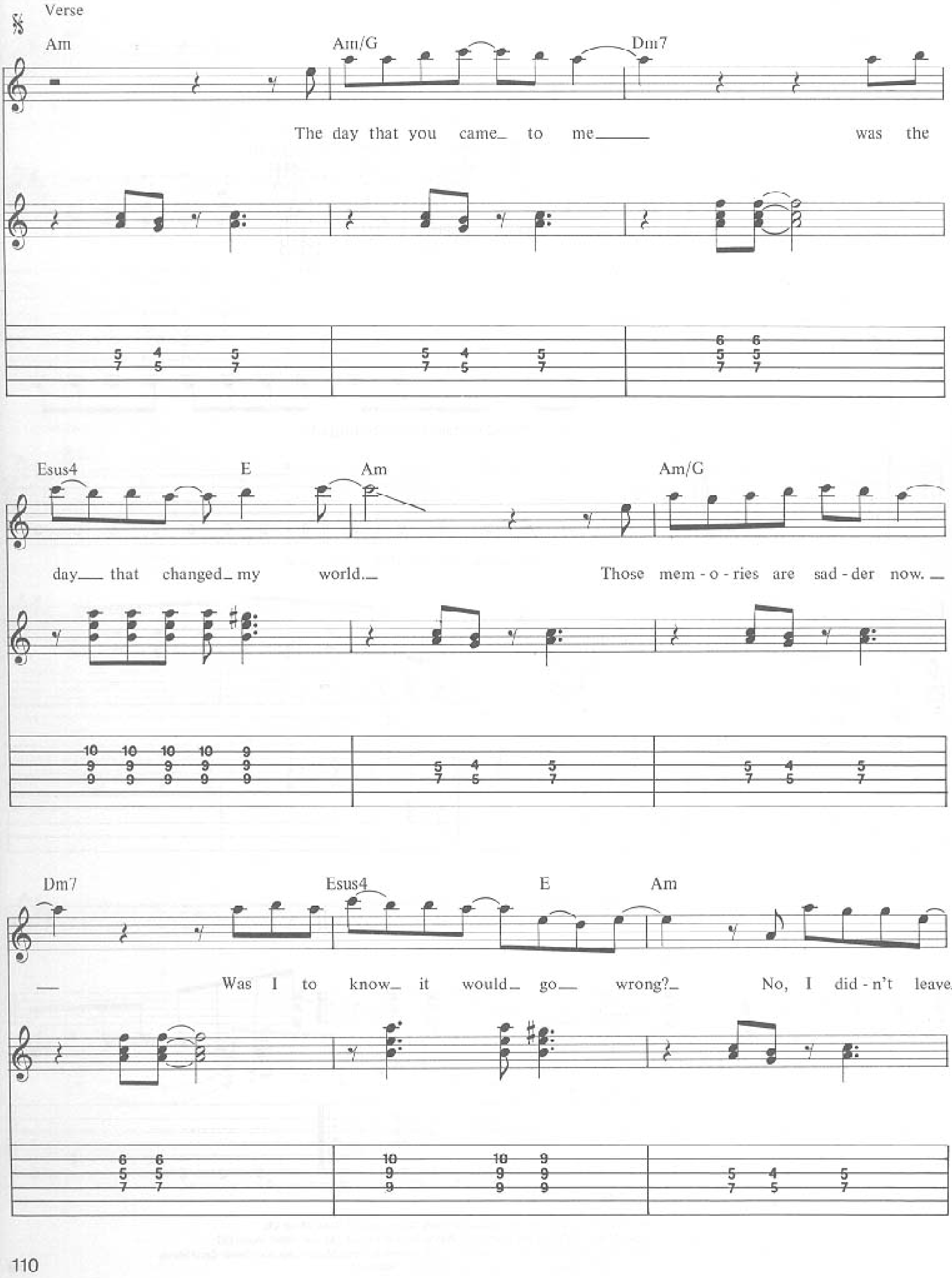

D
A
D.S. al Coda
(Voice) Are you
Sustain
Coda
B
bkdg. voc.
(to - night)
Are you high to - night?
Is it hard e - nough?
Sl.
(to - night)
Are you
Is it
Sl.
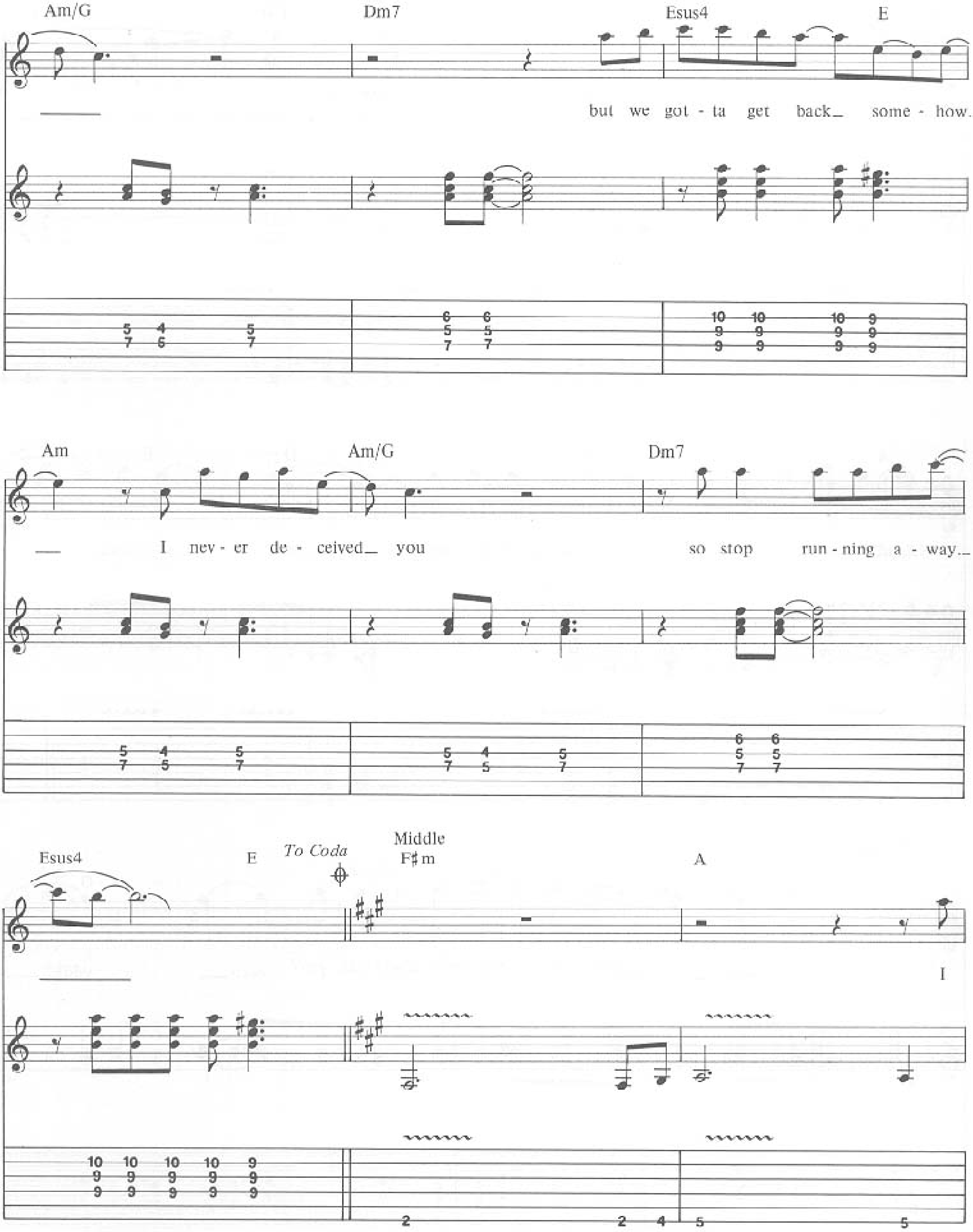

(to -
B
feel - ing right?
loud e - nough?
night)
D
A
Are you high!
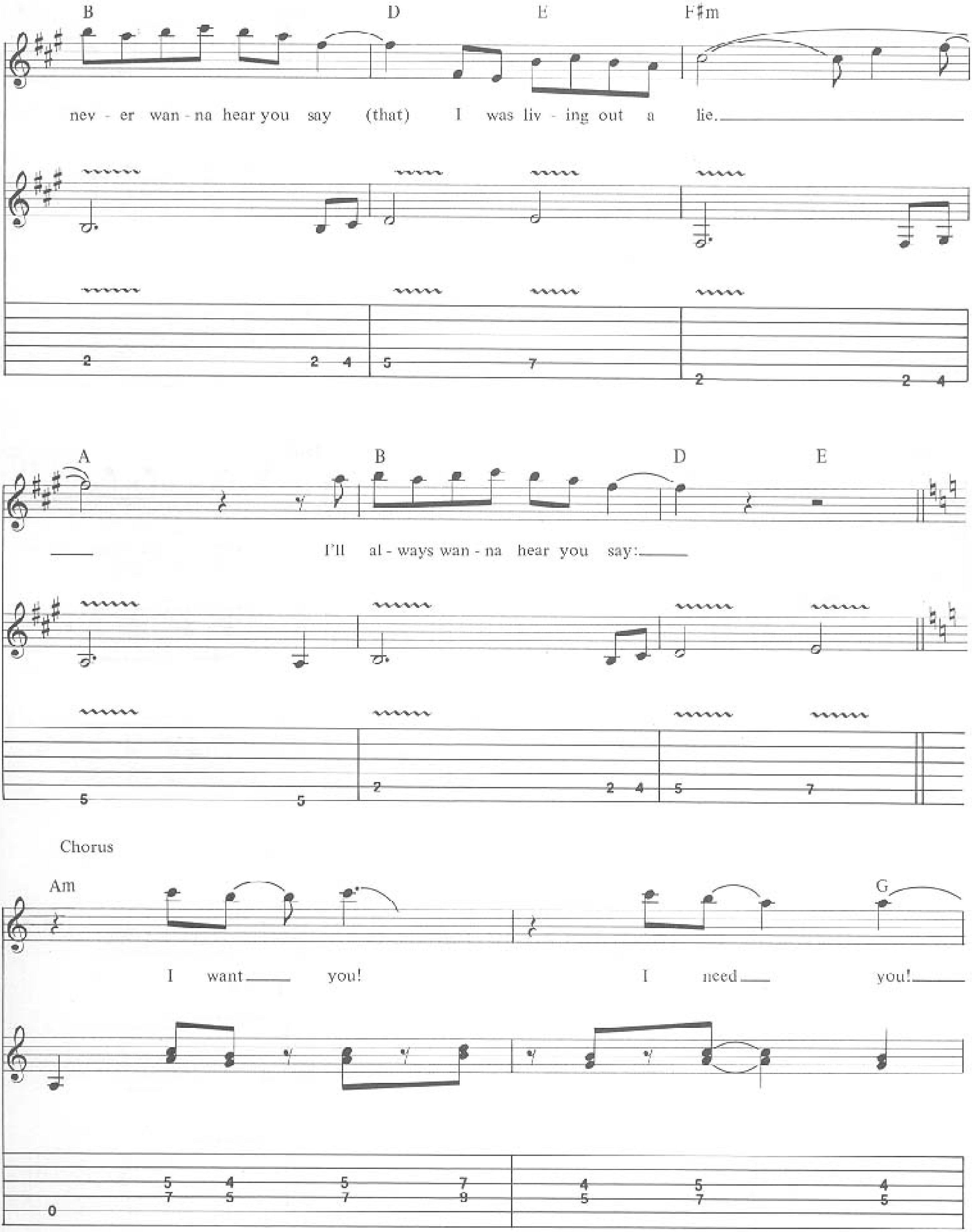
I'M GONNA MAKE YOU MINE
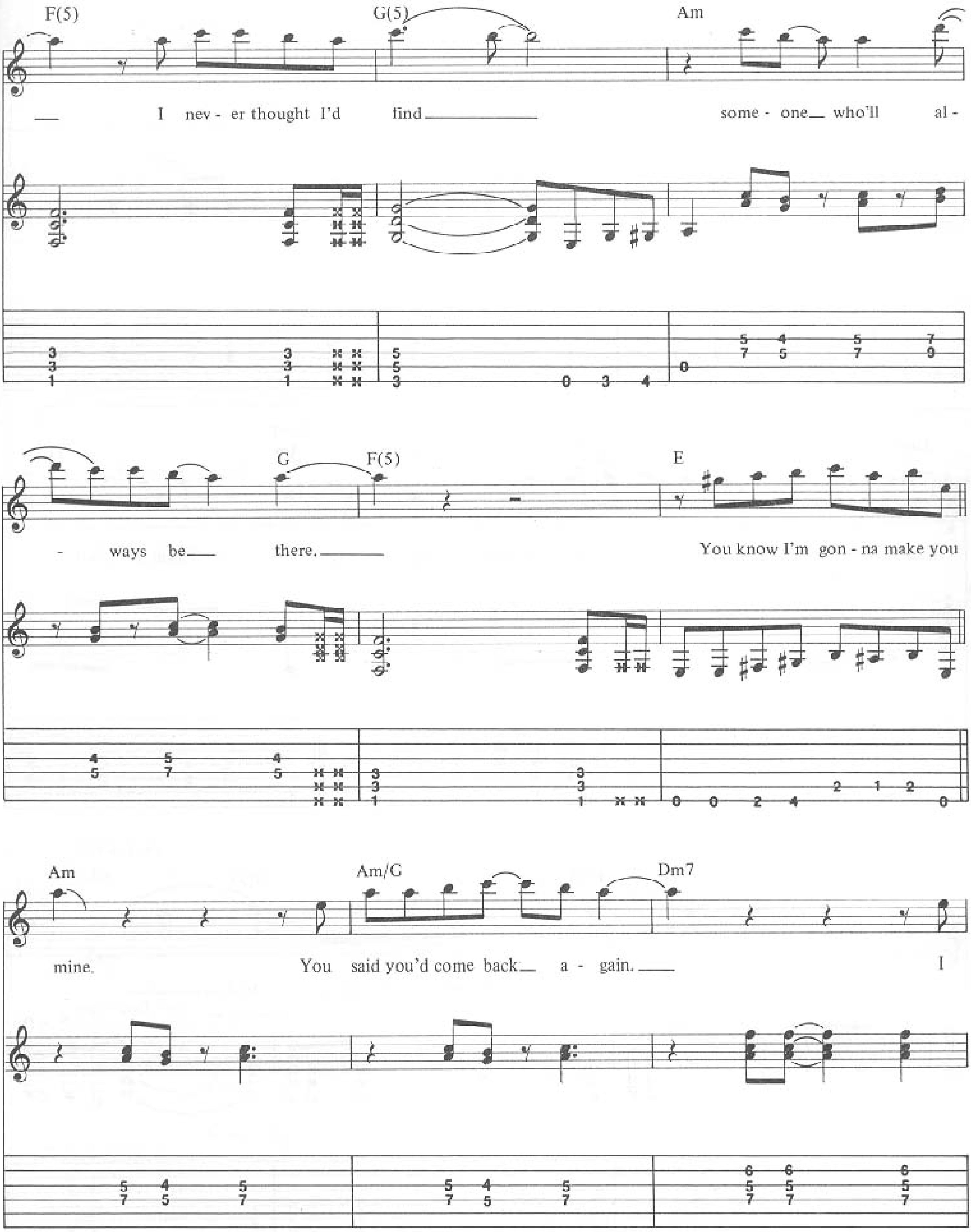
Words and Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKen
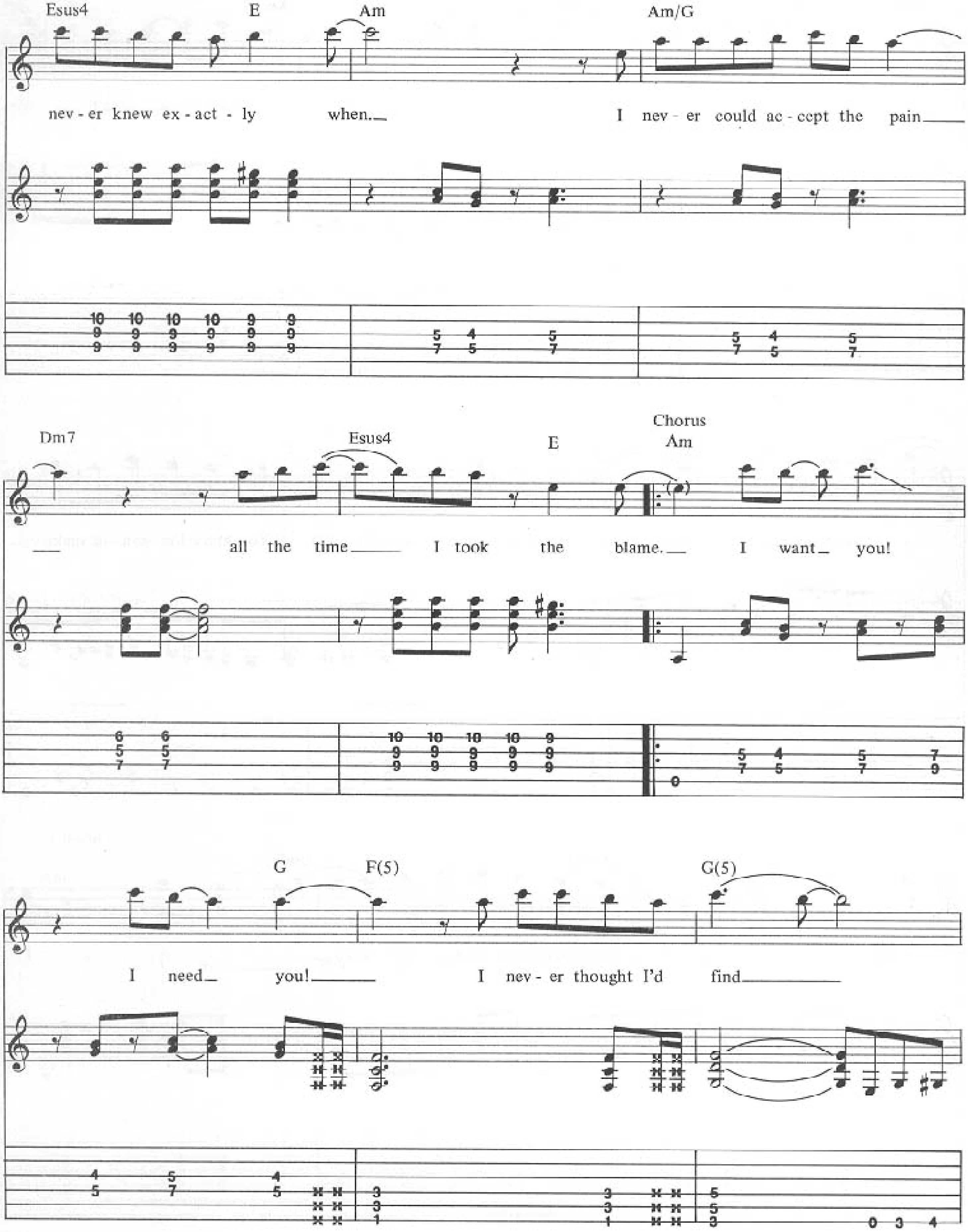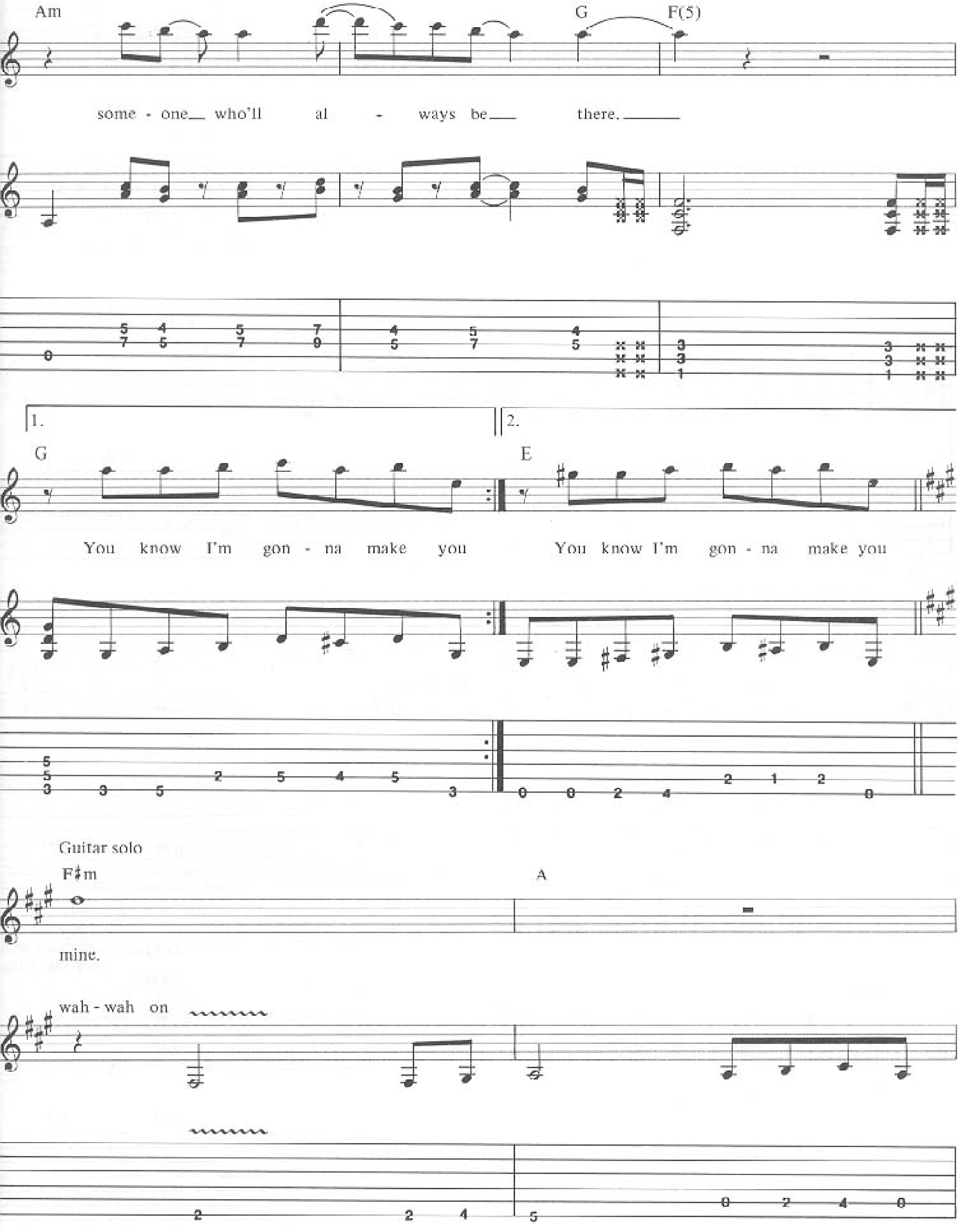



Verse
Am
Am/G
Dm7
The day that you came_ to me___ was the
Esus4
E
Am
Am/G
day__ that changed_ my world._ Those mem-o-ries are sad-der now._
Dm7
Esus4
E
Am
_ Was I to know_ it would_ go_ wrong?_ No, I did-n't leave_


Am/G
Dm7
Esus4
E
but we got - ta get back_ some - how_
Am
Am/G
Dm7
_ I nev - er de - ceived_ you
so stop run - ning a - way_
Esus4
E
To Coda
Middle
F♯m
A
I

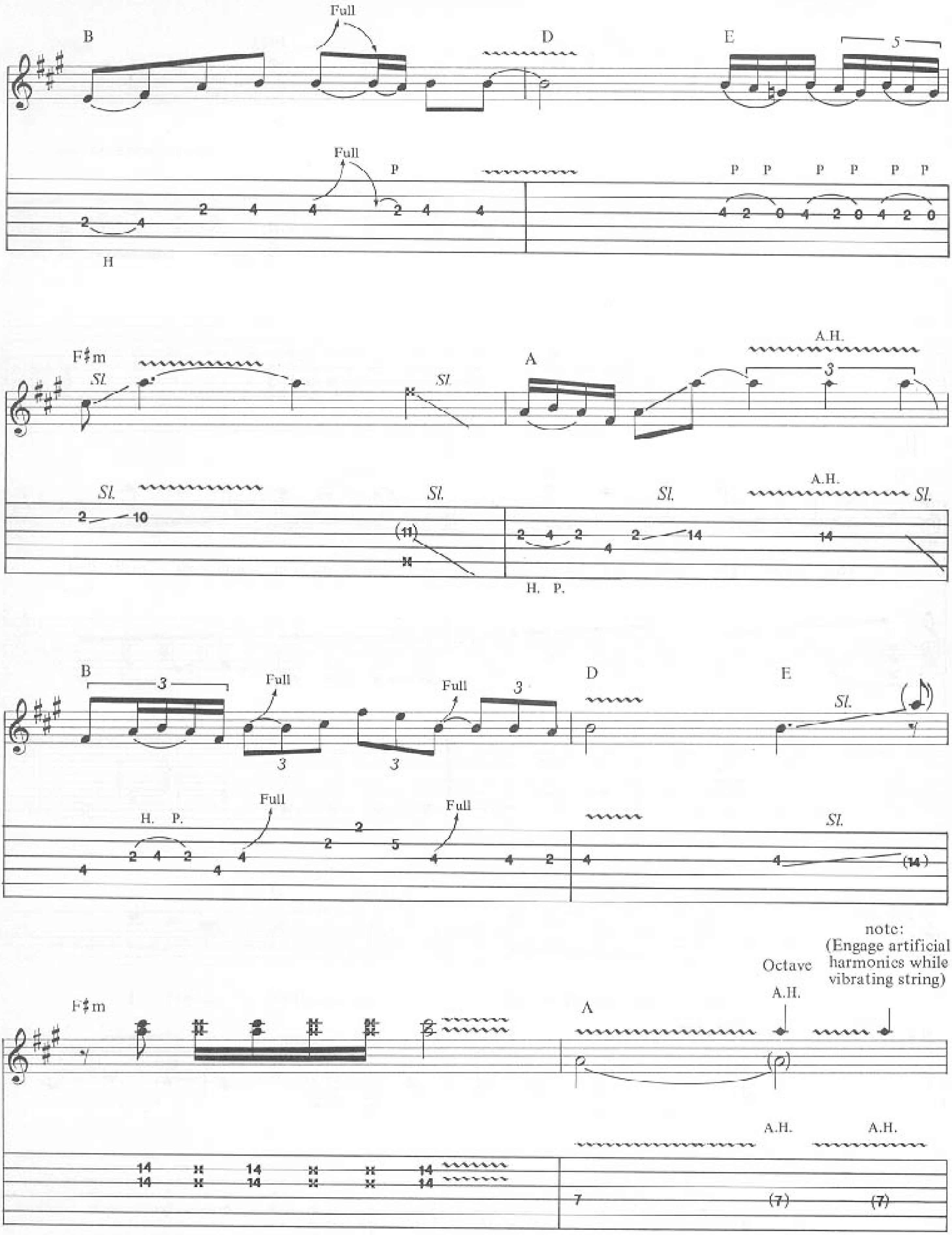

B
D
E
F♯m
nev - er wan - na hear you say (that) I was liv - ing out a lie.
A
B
D
E
I'll al - ways wan - na hear you say:
Chorus
Am
G
I want you! I need you!
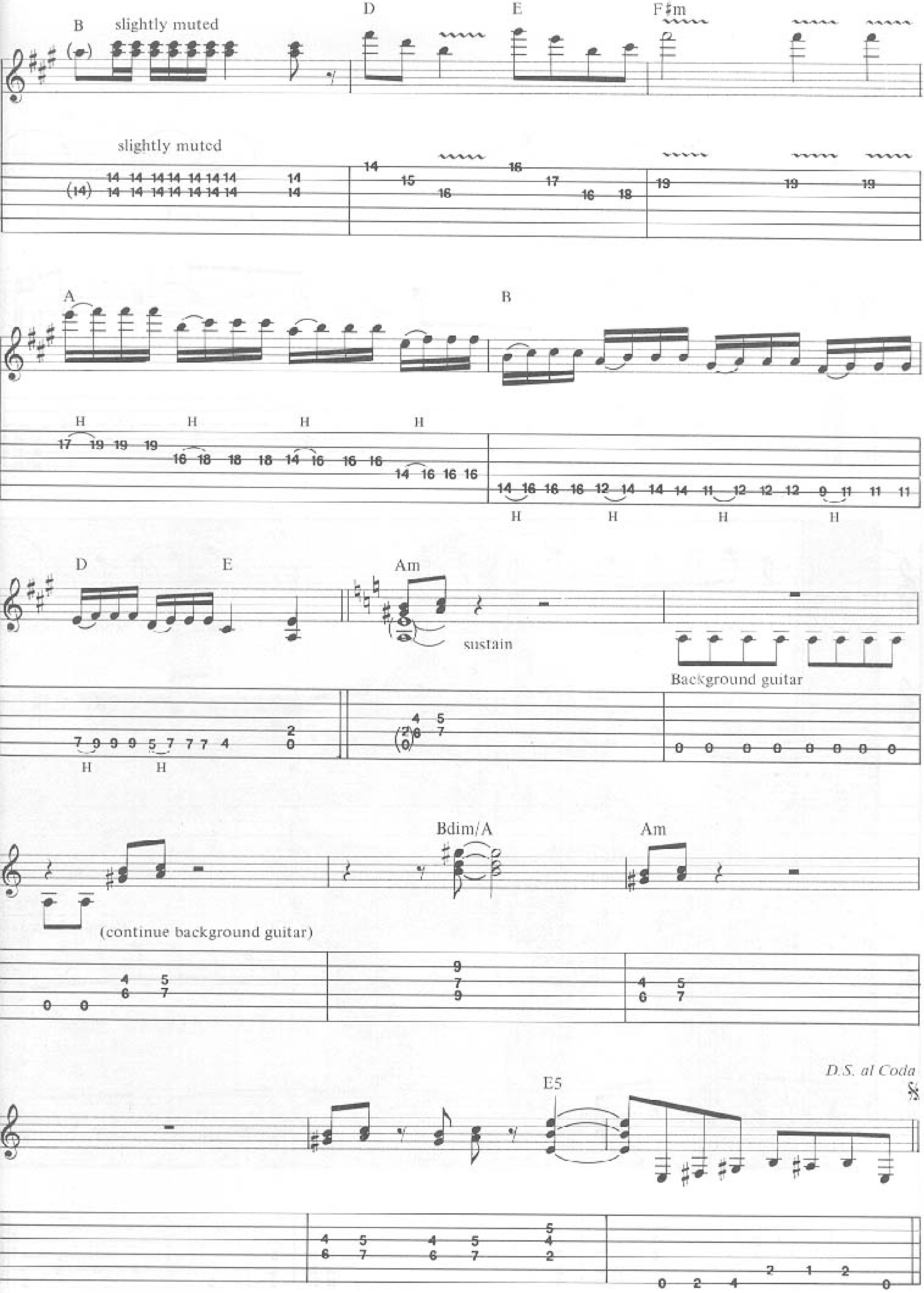

F(5)
G(5)
Am
I never thought I'd find someone who'll al-
G
F(5)
E
-ways be there. You know I'm gon-na make you
Am
Am/G
Dm7
mine. You said you'd come back a-gain. I
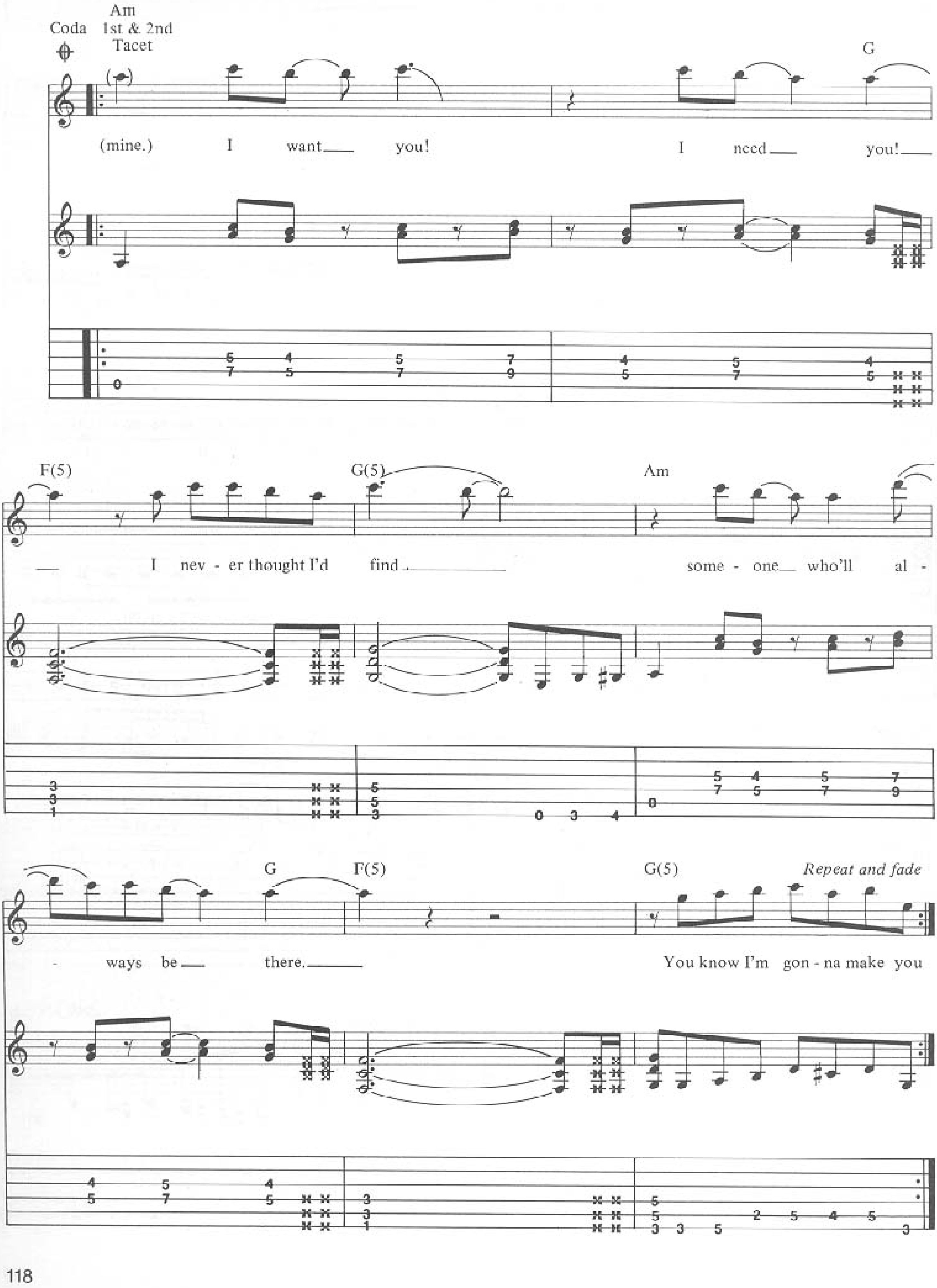

Esus4
E
Am
Am/G
nev - er knew ex - act - ly when.
I nev - er could ac - cept the pain
Dm7
Esus4
E
Chorus
Am
all the time I took the blame.
I want you!
G
F(5)
G(5)
I need you!
I nev - er thought I'd find

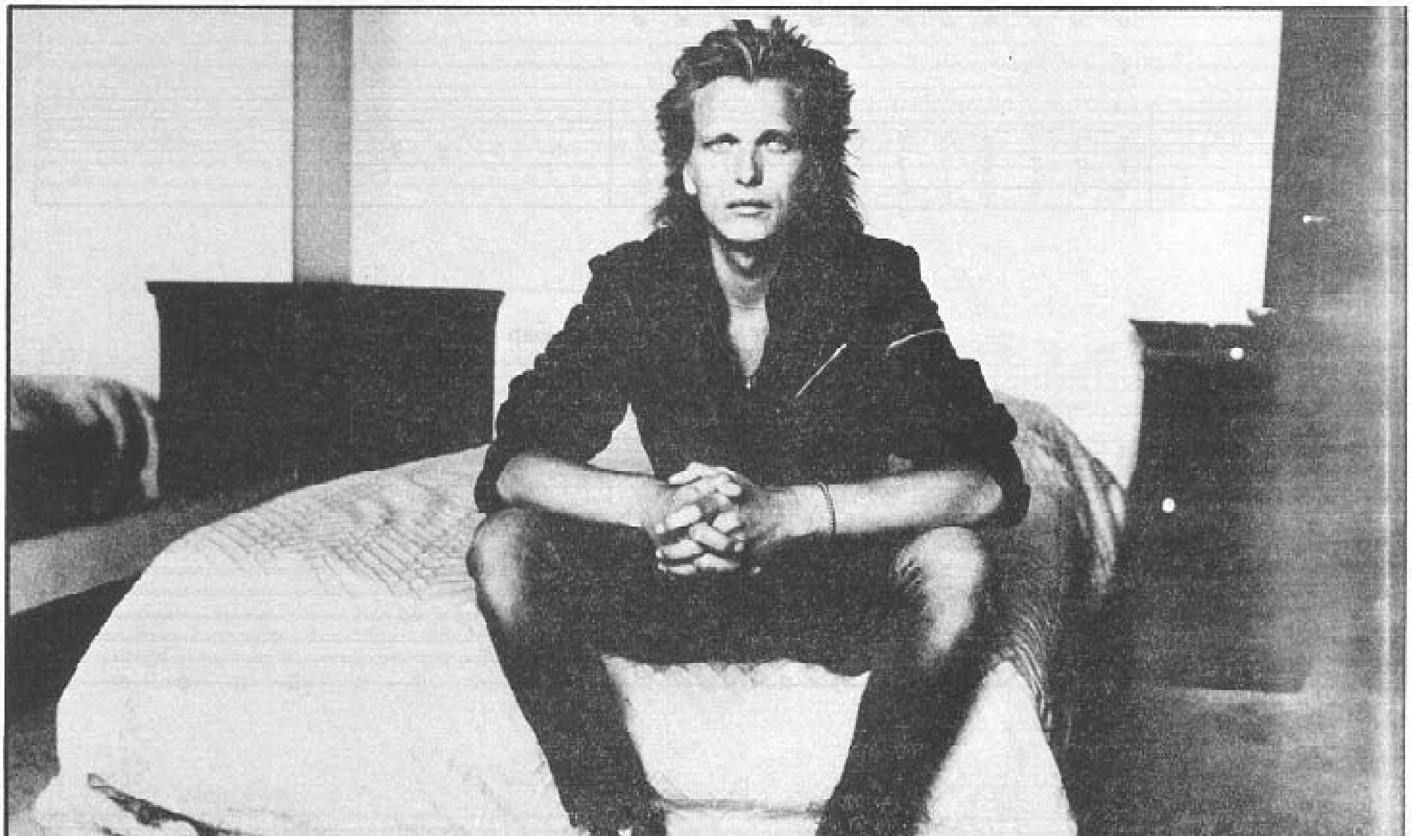


Am
G
F(5)
some - one who'll al - ways be there.
1.
2.
G
E
You know I'm gon - na make you
You know I'm gon - na make you
Guitar solo
F♯m
A
mine.
wah - wah on


B
Full
D
E
5
Full
P
P P P P P P
H
F♯m
Sl.
Sl.
A
A.H.
3
Sl.
Sl.
A.H.
Sl.
Sl.
H. P.
B
3
Full
Full
3
D
E
Sl.
3
3
H. P.
Full
Full
Sl.
note:
(Engage artificial
harmonics while
vibrating string)
Octave
A.H.
F♯m
A
A.H.
A.H.

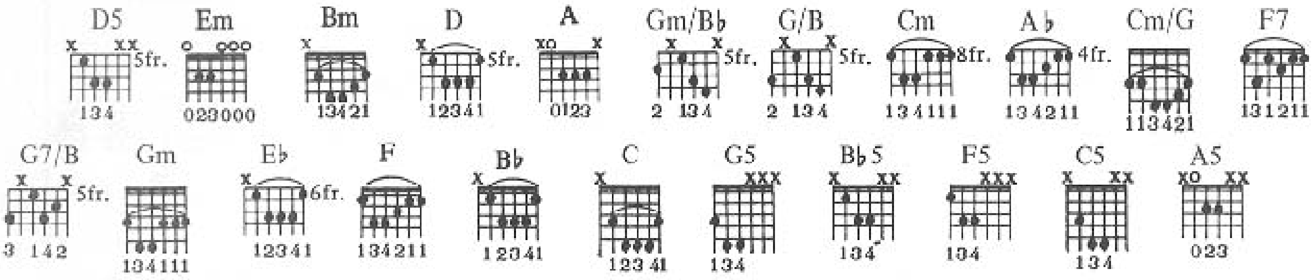

B
slightly muted
D
E
F♯m
slightly muted
A
B
D
E
Am
sustain
Background guitar
(continue background guitar)
Bdim/A
Am
E5
D.S. al Coda

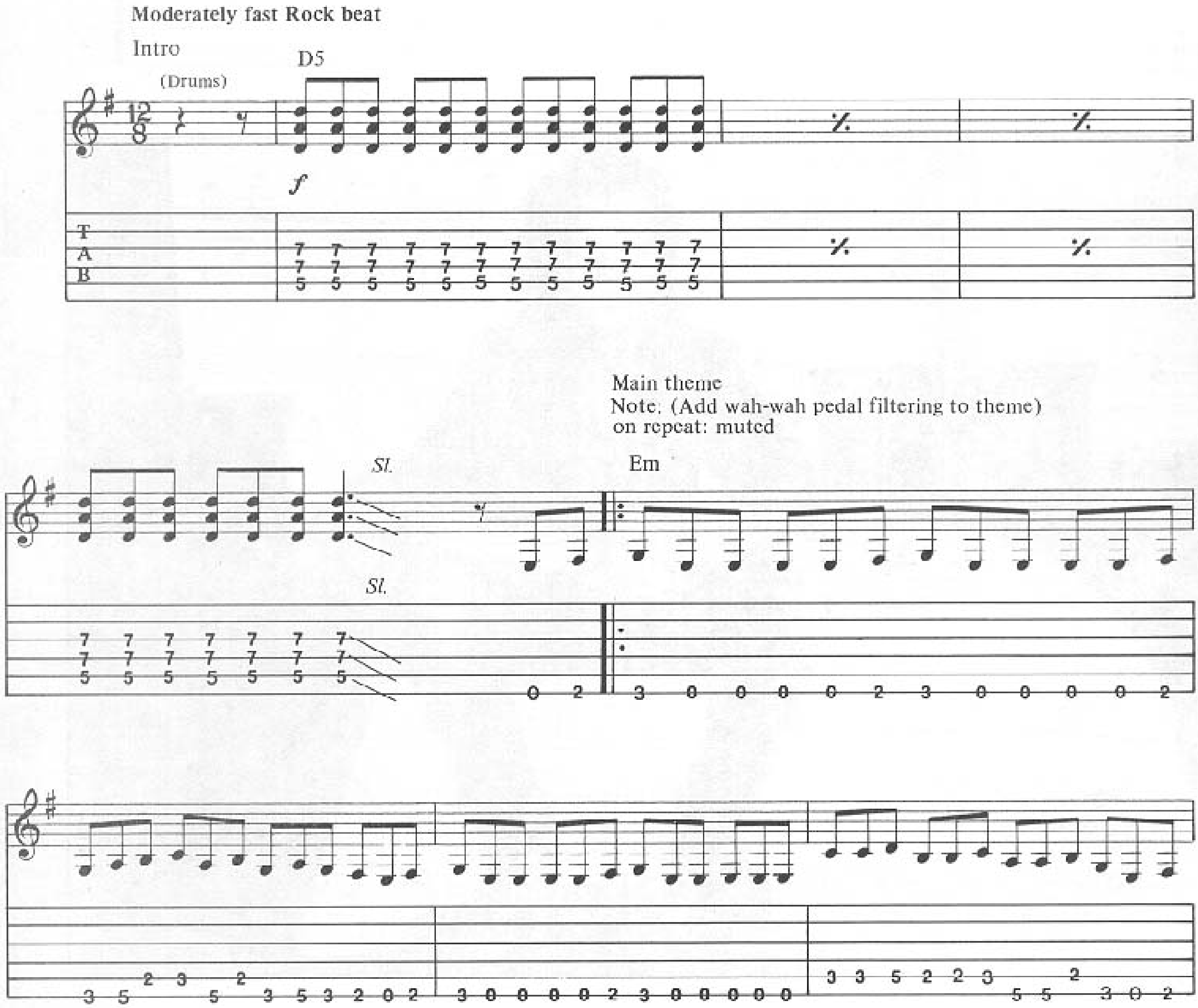

Coda
Am
1st & 2nd
Tacet
G
(mine.) I want you! I need you!
F(5)
G(5)
Am
I nev - er thought I'd find
some - one who'll al -
G
F(5)
G(5)
Repeat and fade
- ways be there.
You know I'm gon - na make you

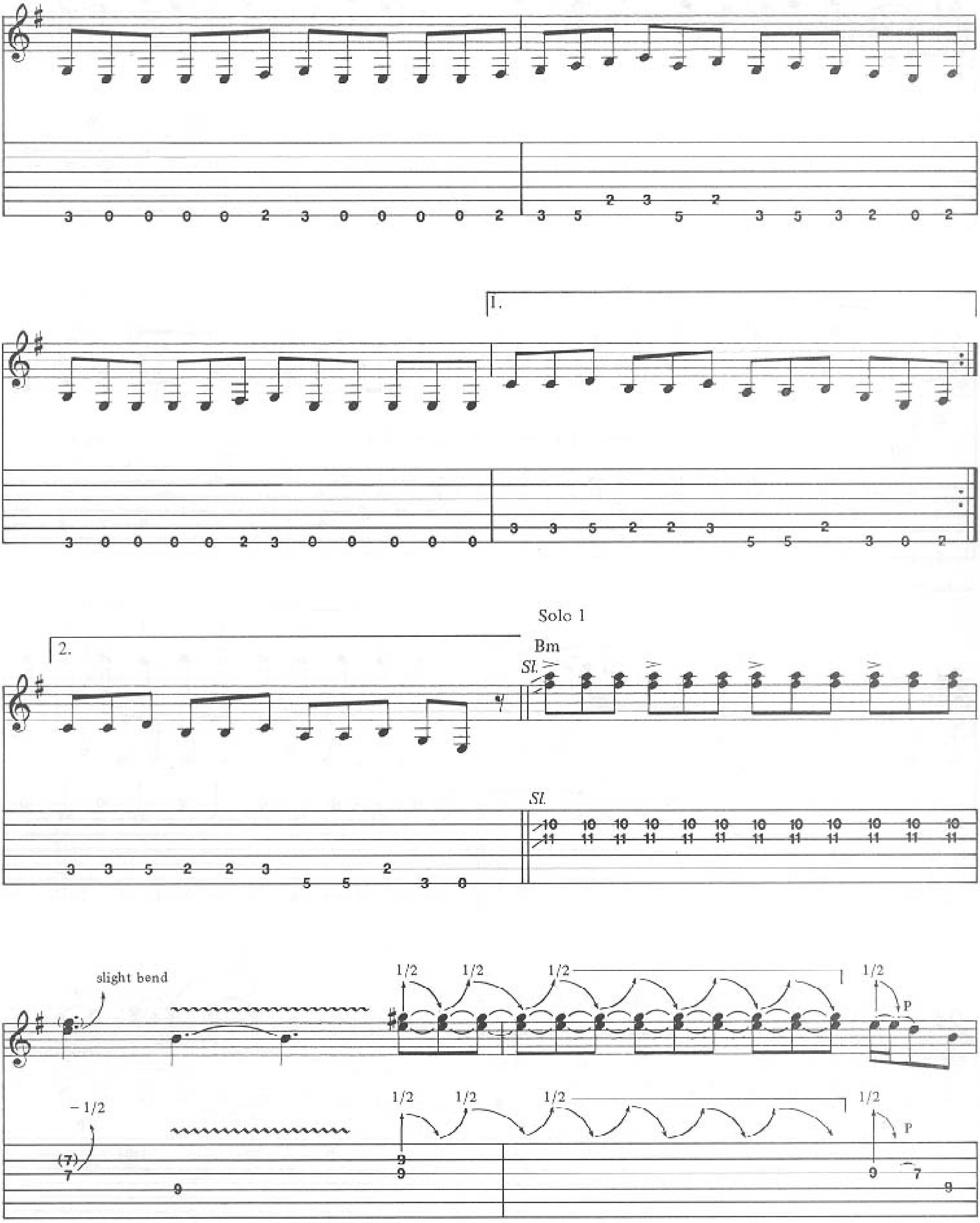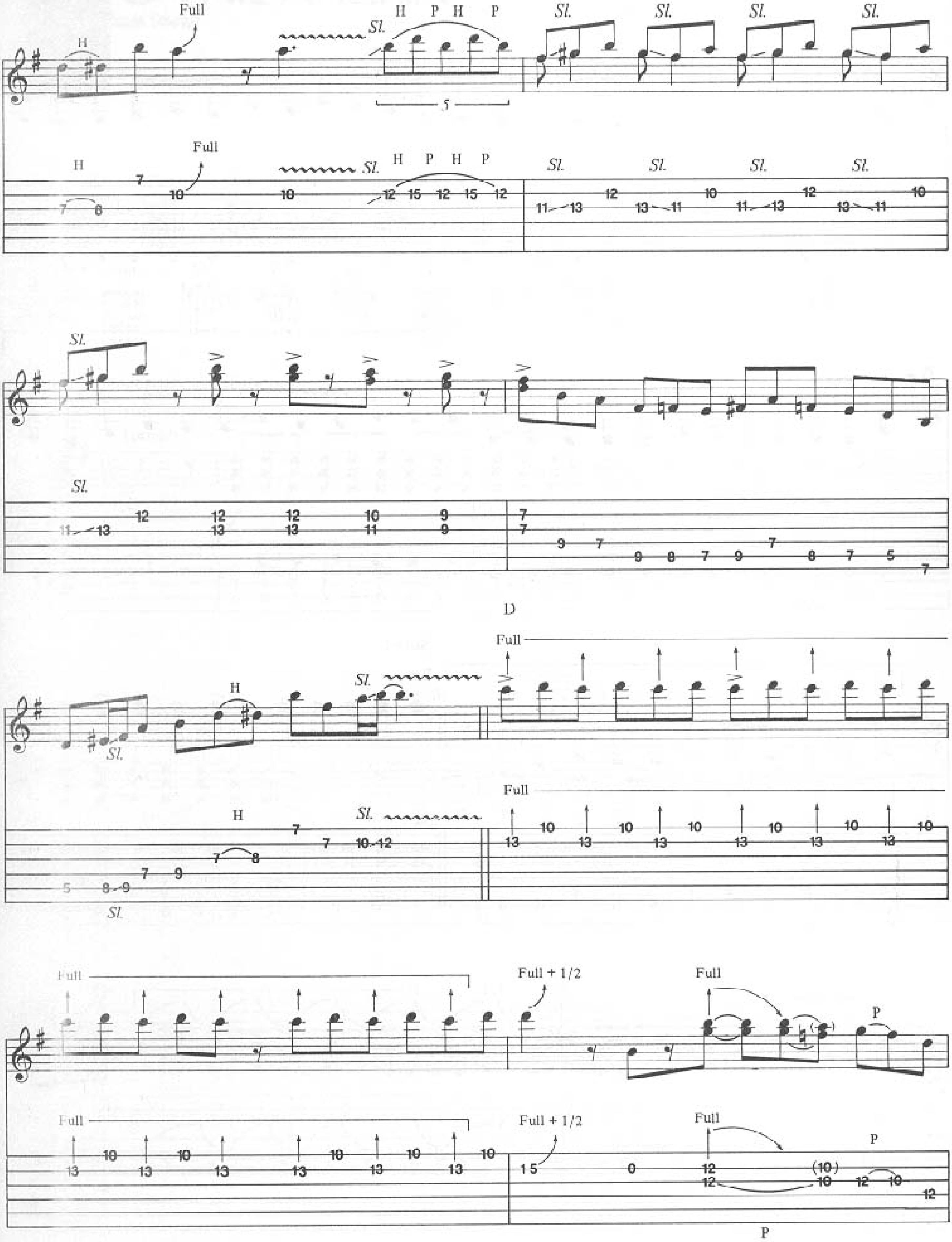


INTO THE ARENA

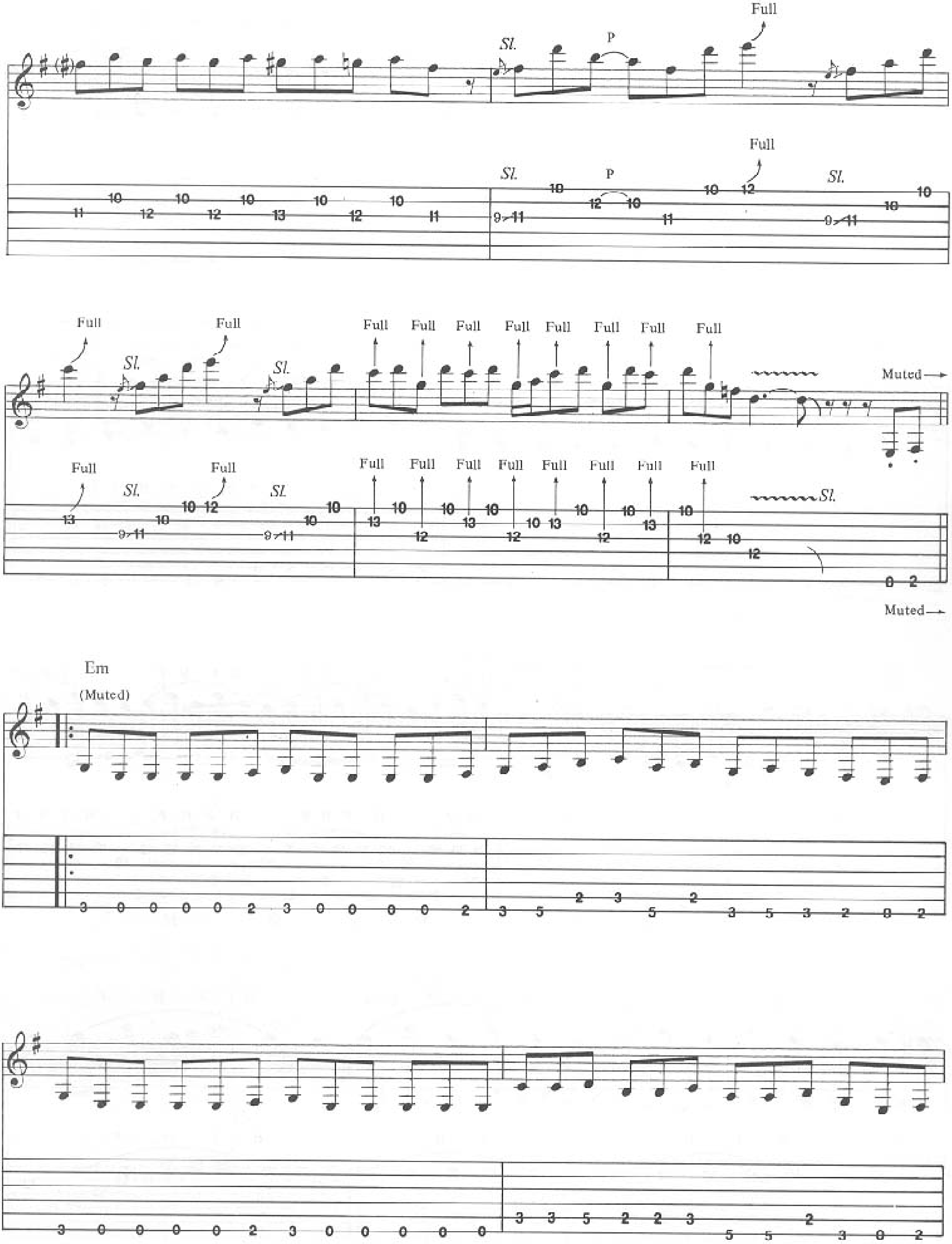
Music by Michael Schenker
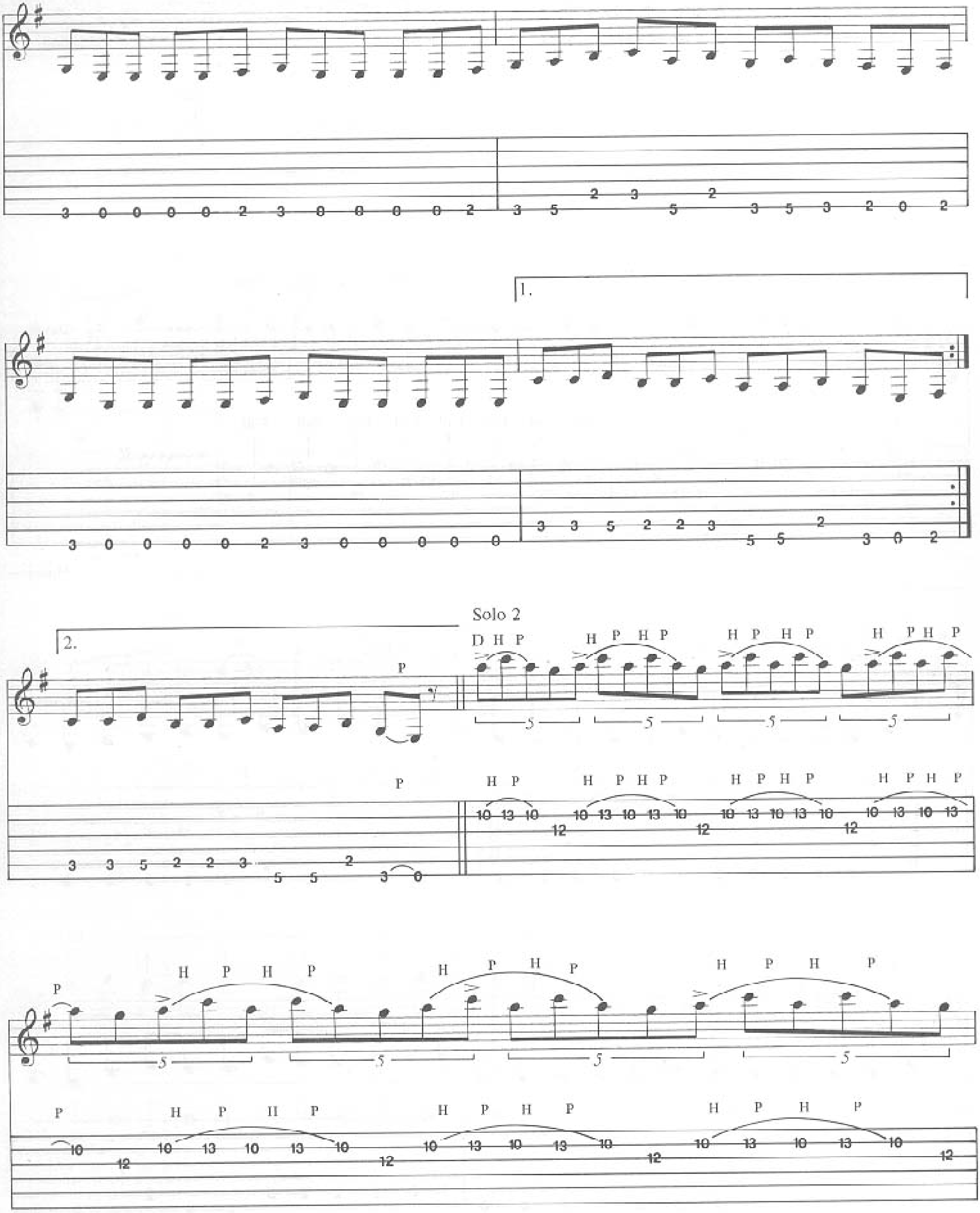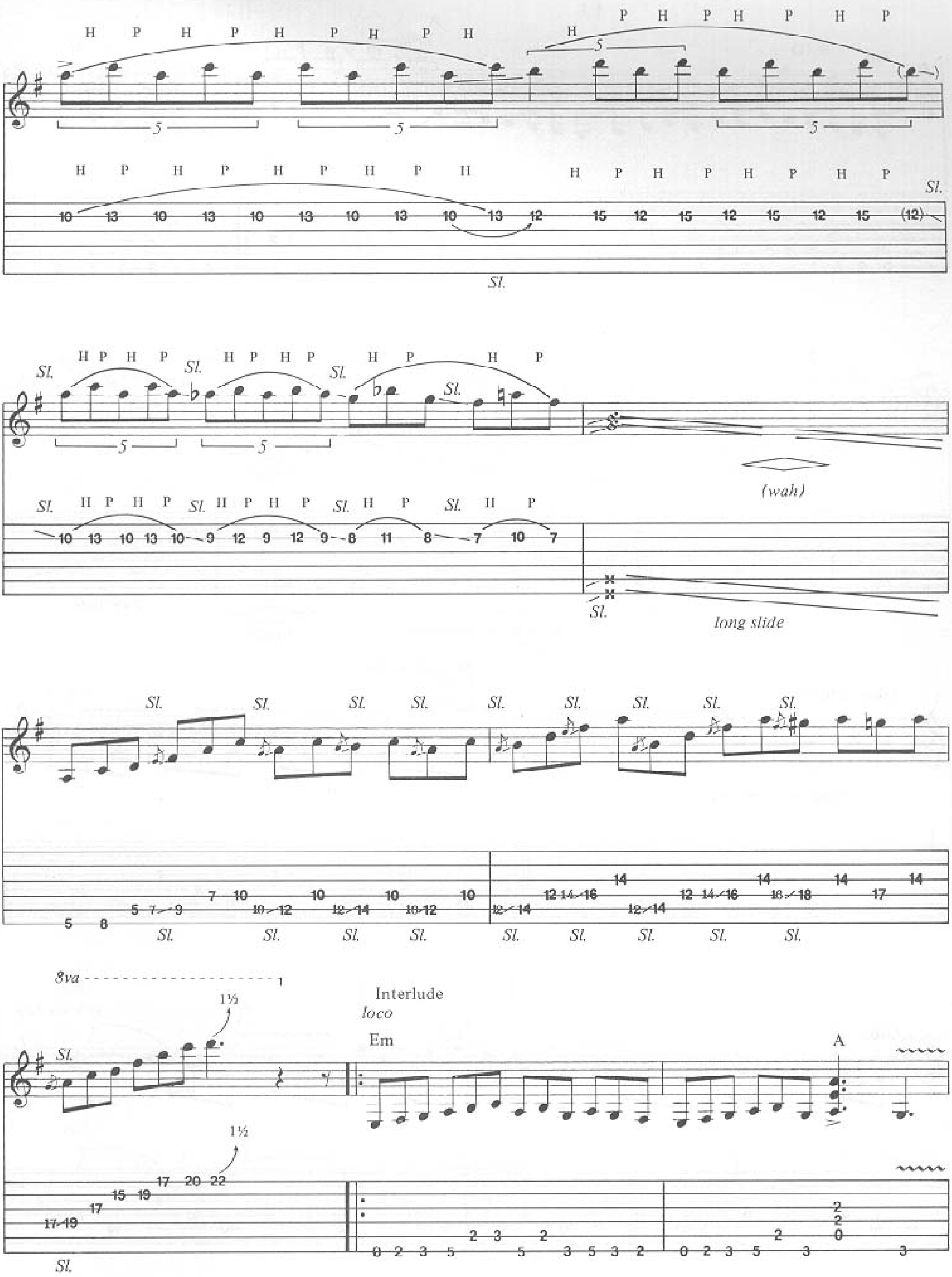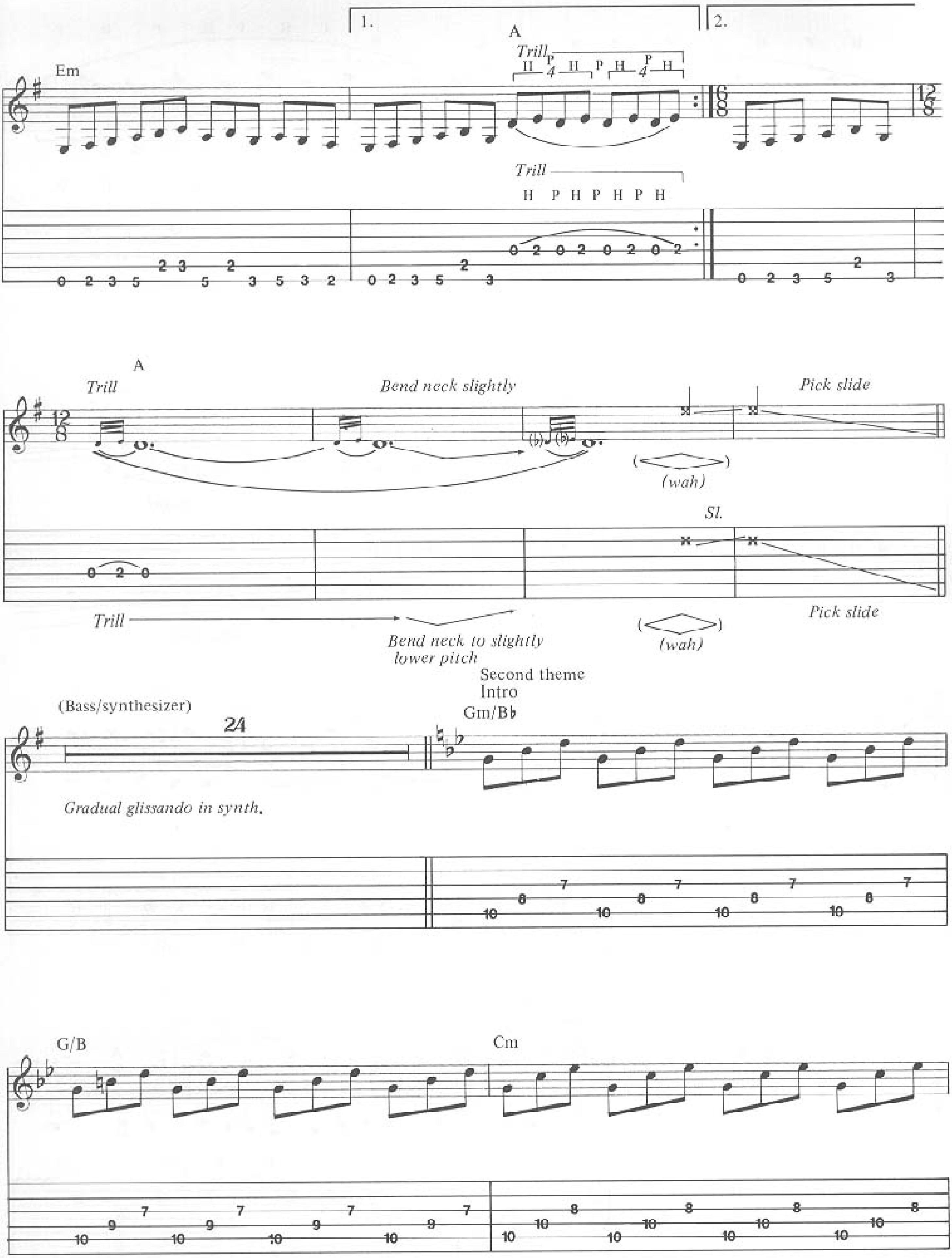





1.
2.
Solo 1
Bm
Sl.
slight bend
1/2
− 1/2
P
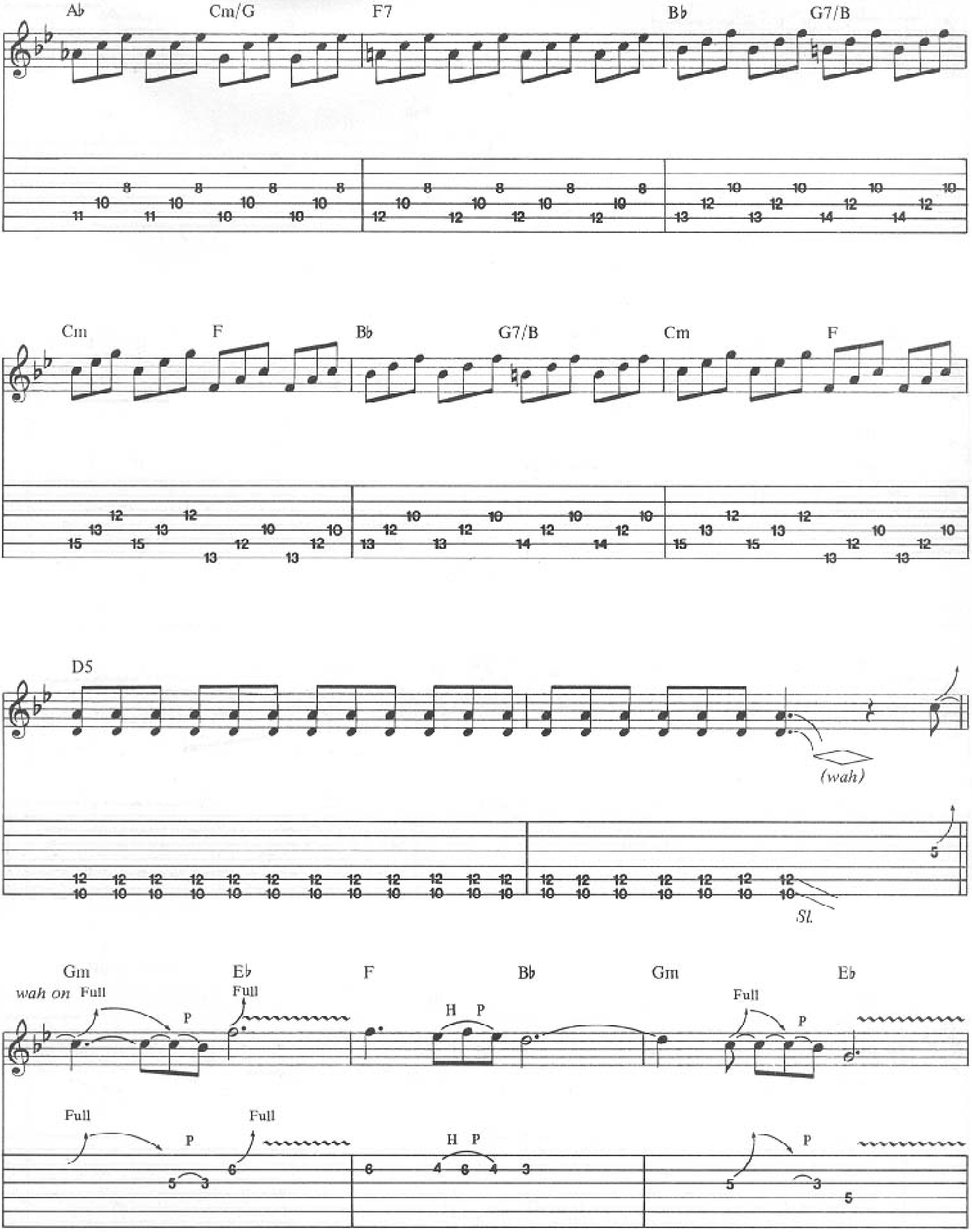

H
Full
Sl.
H P H P
5
D
Full + 1/2
P
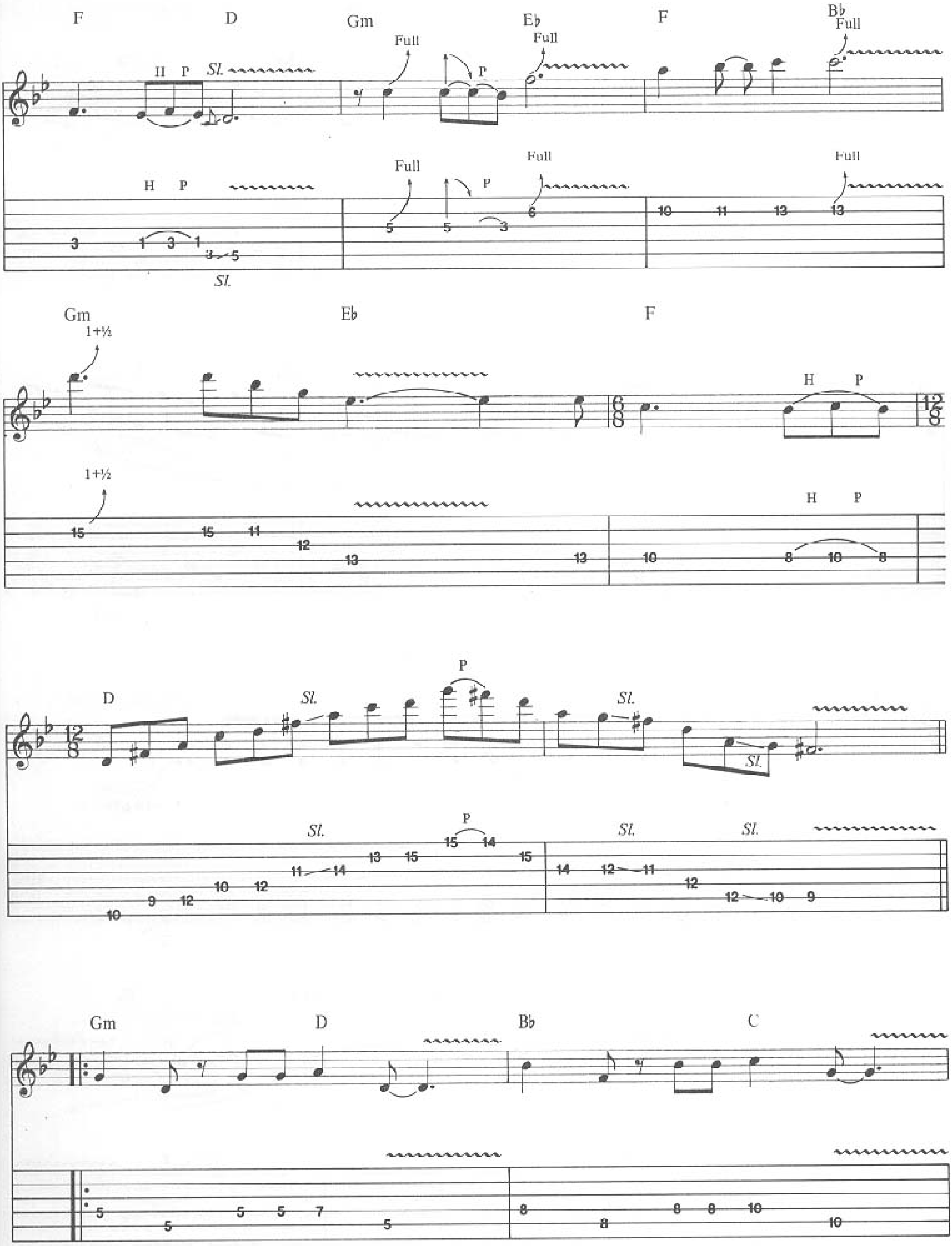

Full
Sl.
P
Full
Sl.
Muted
Em
(Muted)
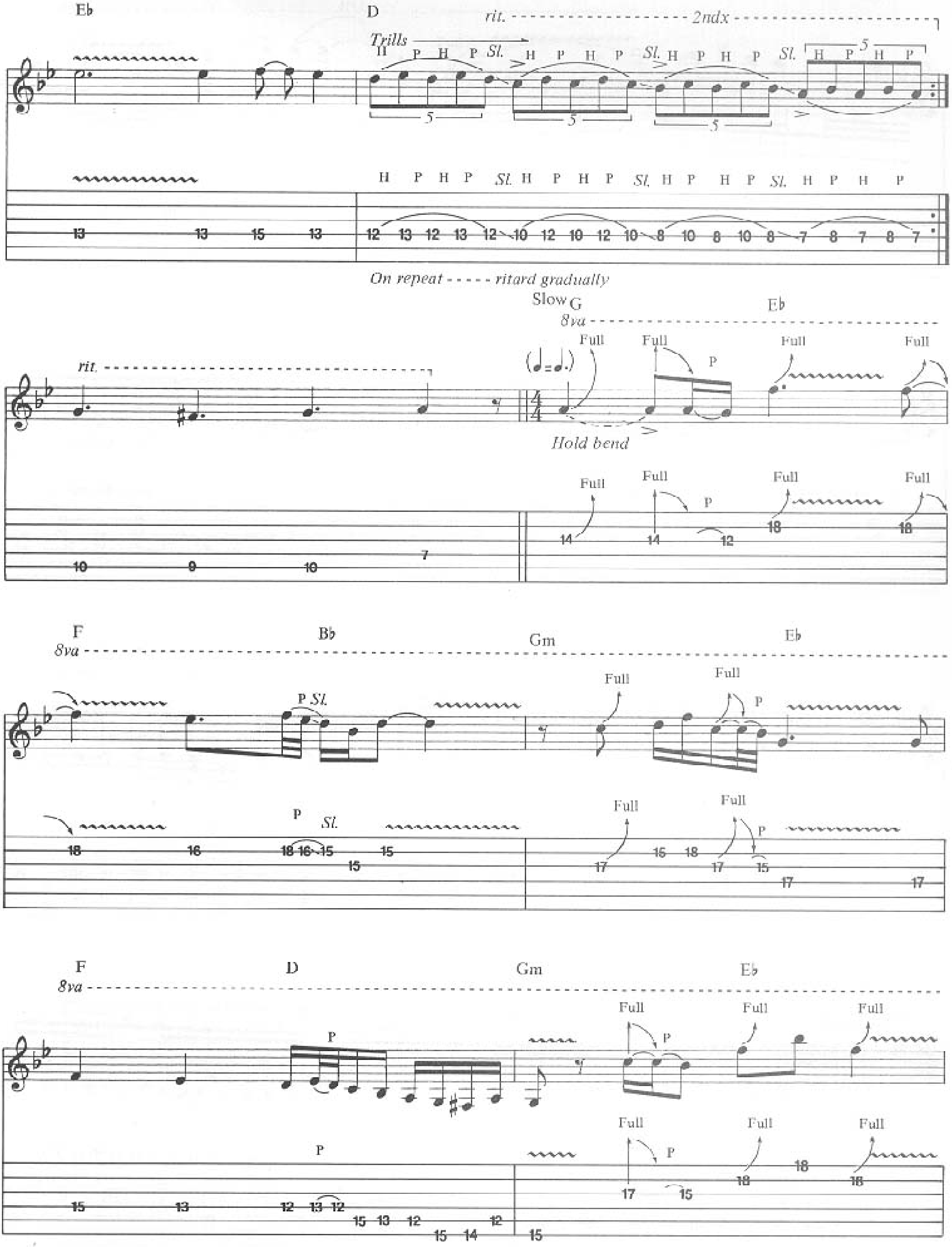

1.
2.
Solo 2


H P H P H P H P H
H P H P H P H P
Sl.
(wah)
long slide
8va
1½
Interlude
loco
Em
A

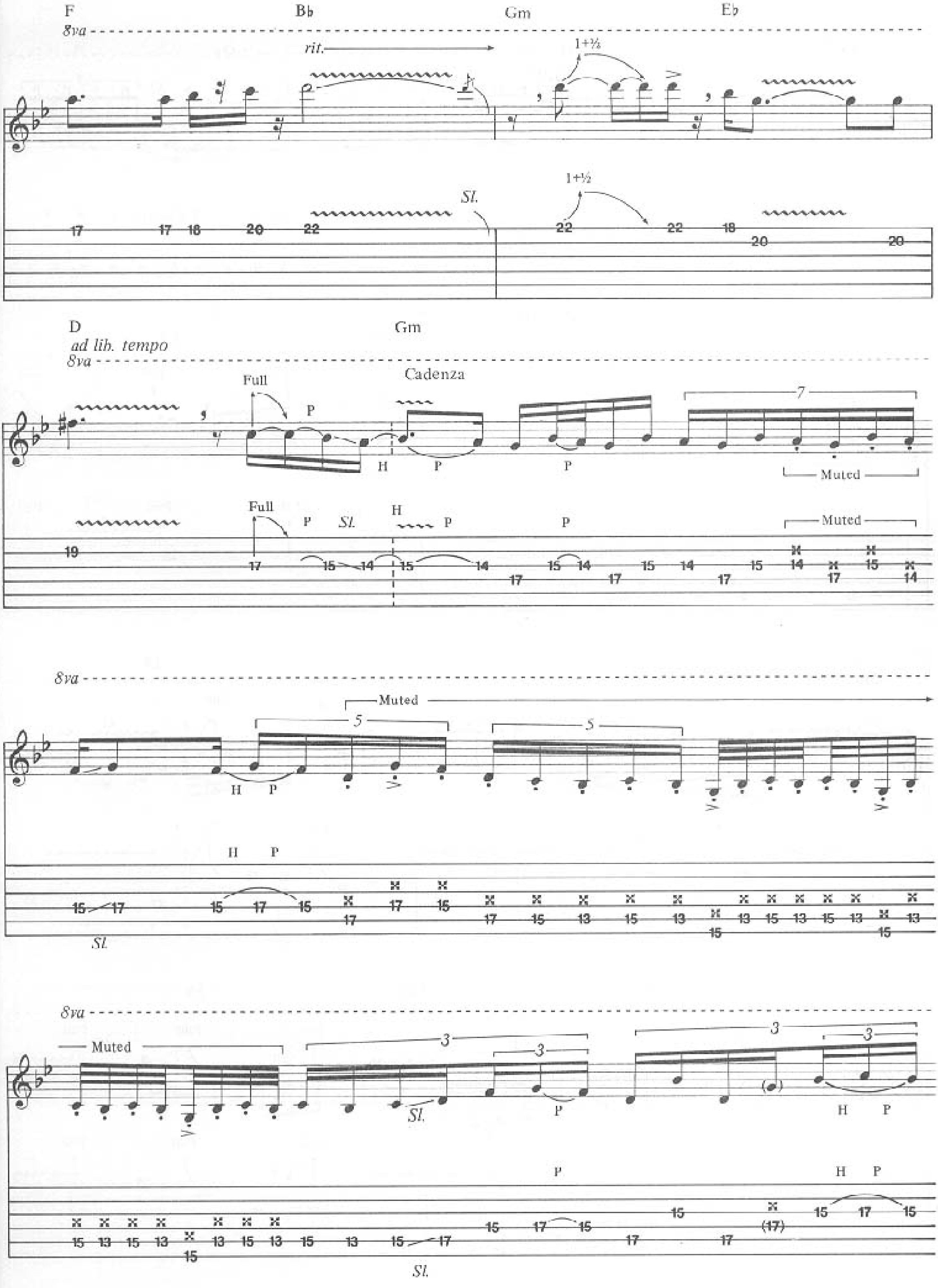

1.
2.
Em
A
Trill
H P H P H P H
Sl.
Bend neck slightly
Pick slide
(wah)
Trill
Bend neck to slightly lower pitch
(Bass/synthesizer)
24
Gradual glissando in synth.
Second theme
Intro
Gm/B♭
G/B
Cm


A♭
Cm/G
F7
B♭
G7/B
Cm
F
B♭
G7/B
Cm
F
D5
(wah)
Sl.
Gm
E♭
F
B♭
Gm
E♭
wah on
Full
P
Full
H P
Full
P

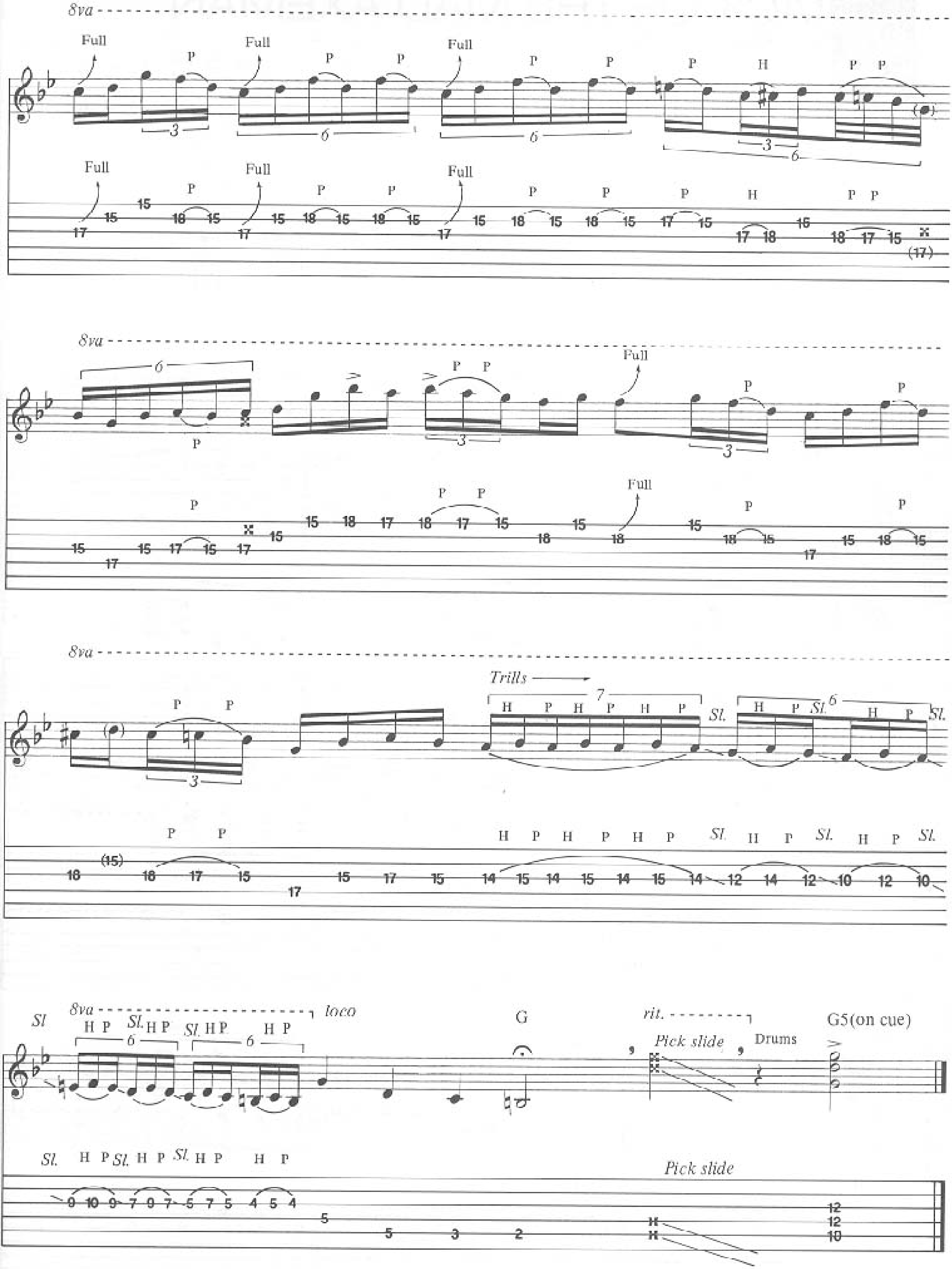

F
D
Gm
Eb
F
Bb
Full
H P Sl.
Full
P
Full
Full
H P
Full
P
Full
Full
Sl.
Gm
1+½
Eb
F
H P
1+½
H P
D
Sl.
P
Sl.
Sl.
P
Sl.
Sl.
Sl.
Gm
D
Bb
C



E♭
D
rit. - - - 2ndx
Trills
On repeat - - - - - ritard gradually
rit.
Slow G
8va
E♭
Hold bend
Full
F
B♭
Gm
E♭
F
D
Gm
E♭
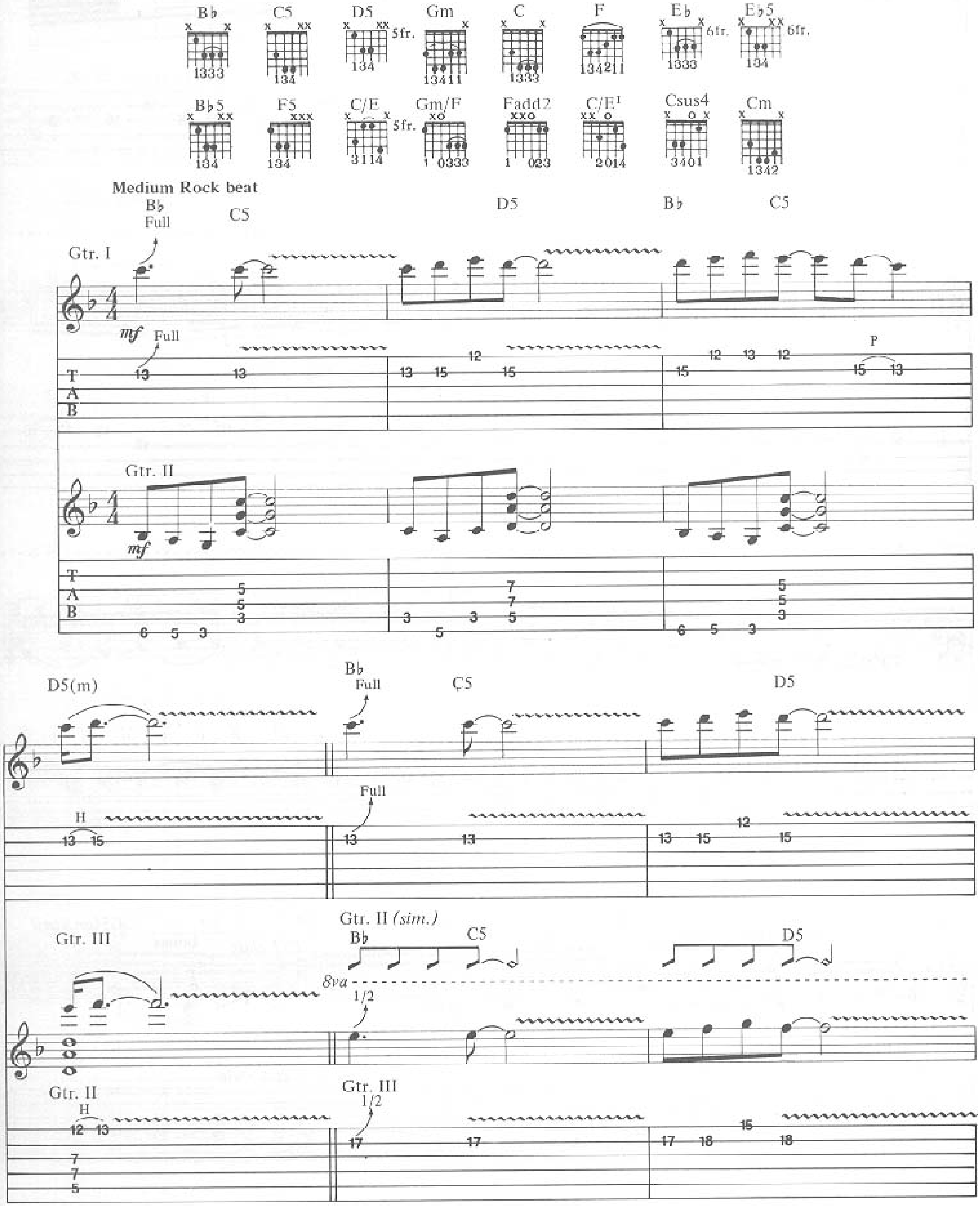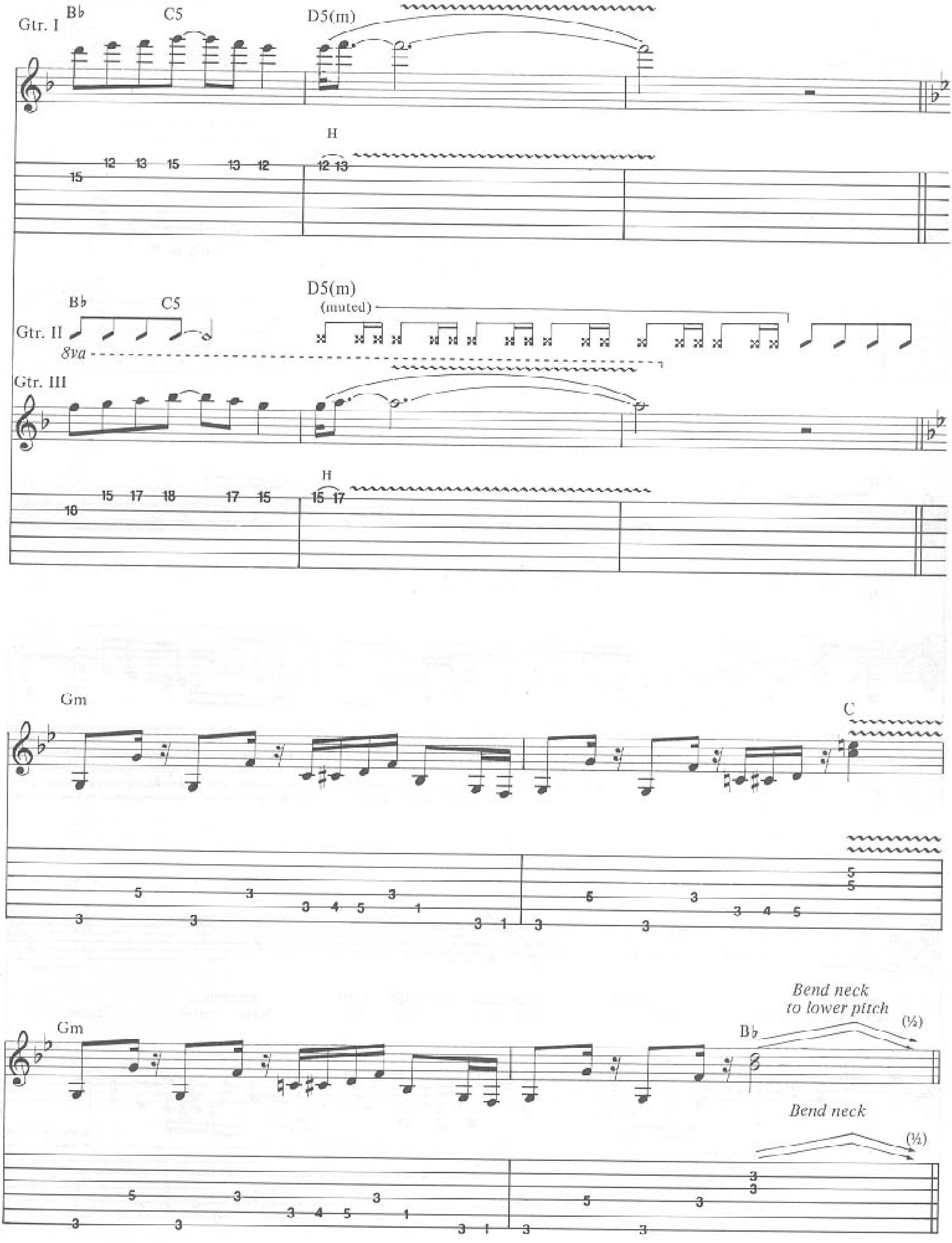


F
B♭
Gm
E♭
8va
rit.
1+½
Sl.
D
ad lib. tempo
Cadenza
Full
P
H
7
Muted
5
3


8va
Full
Trills
Sl.
loco
G
rit.
Pick slide
Drums
G5(on cue)
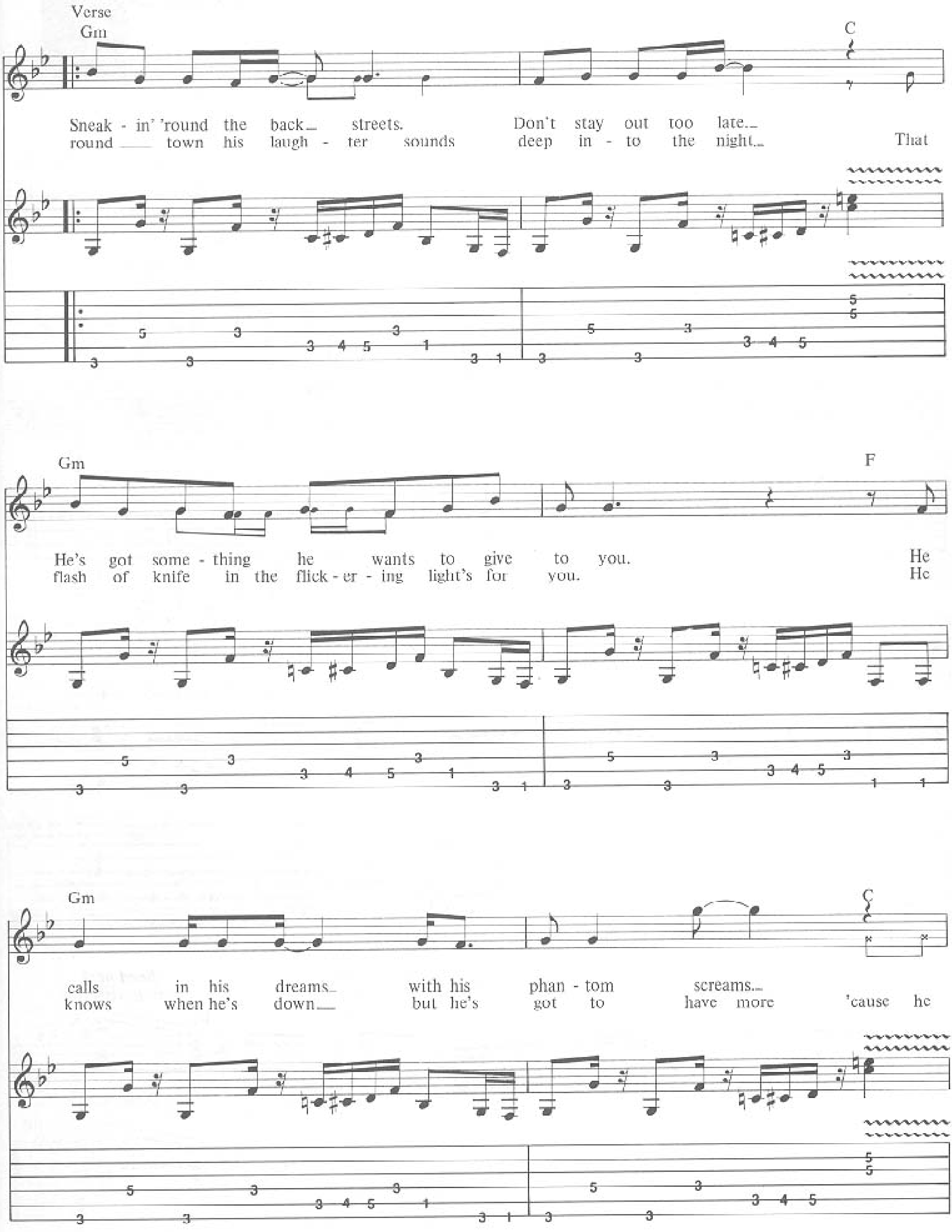
ATTACK OF THE MAD AXEMAN
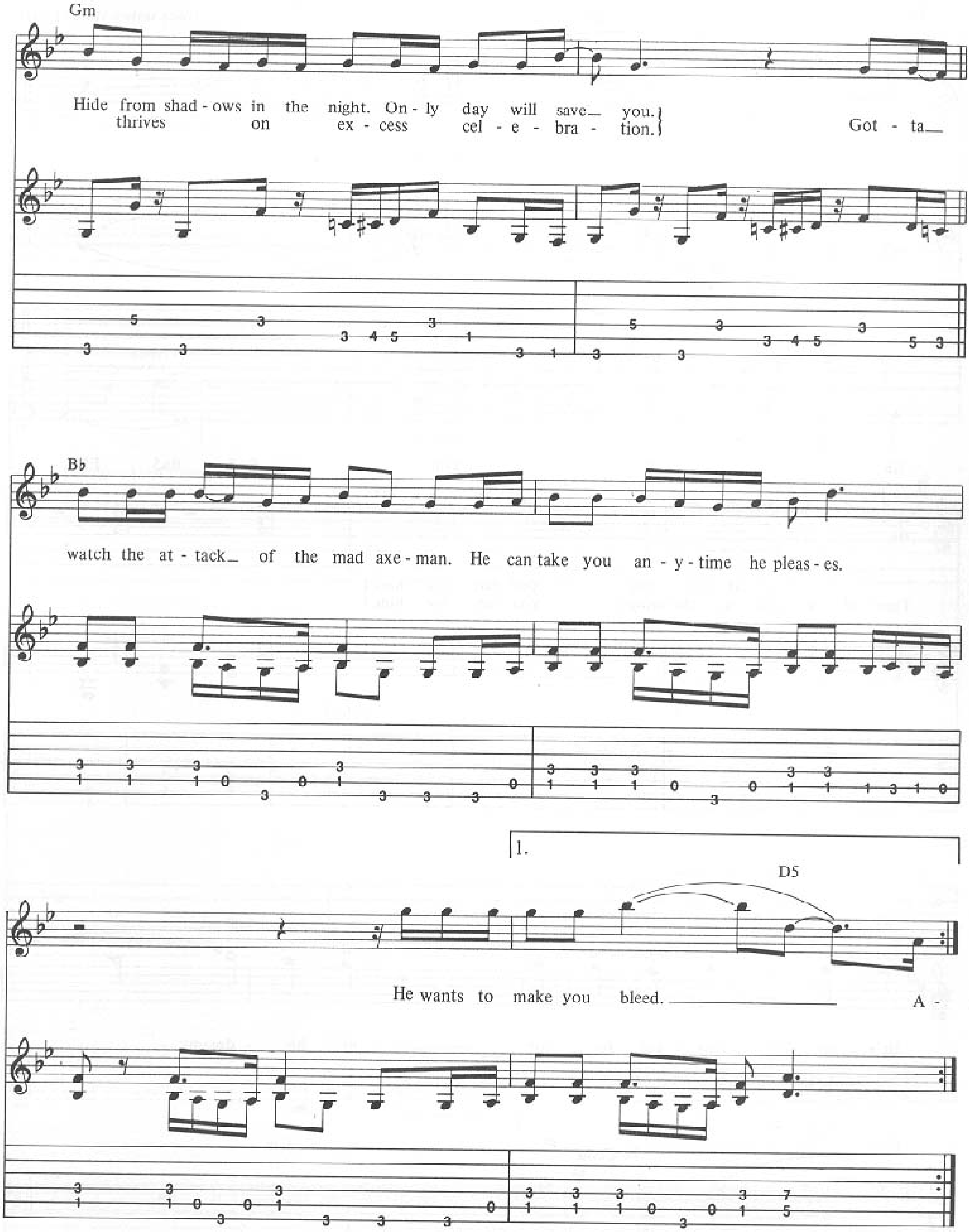
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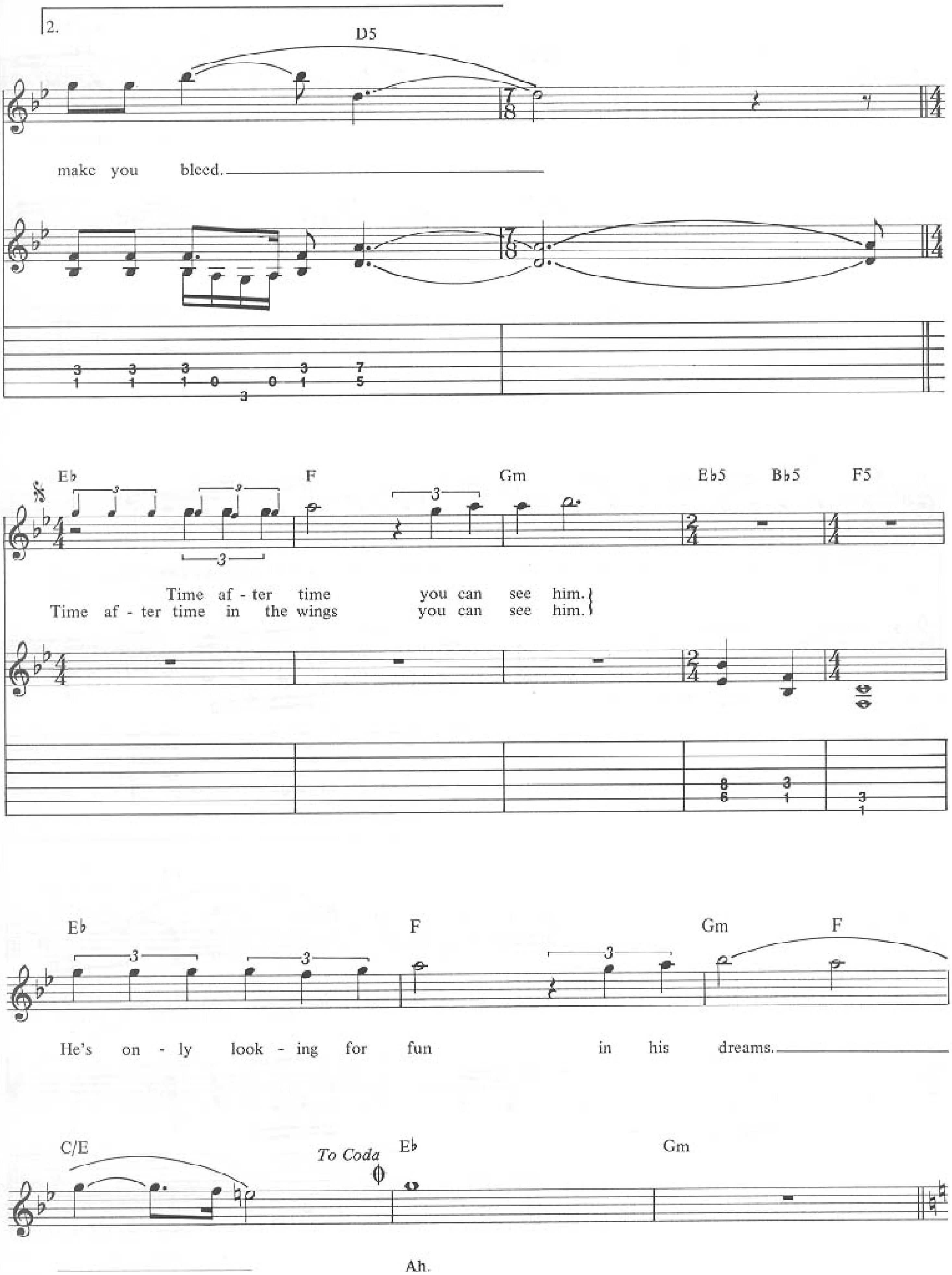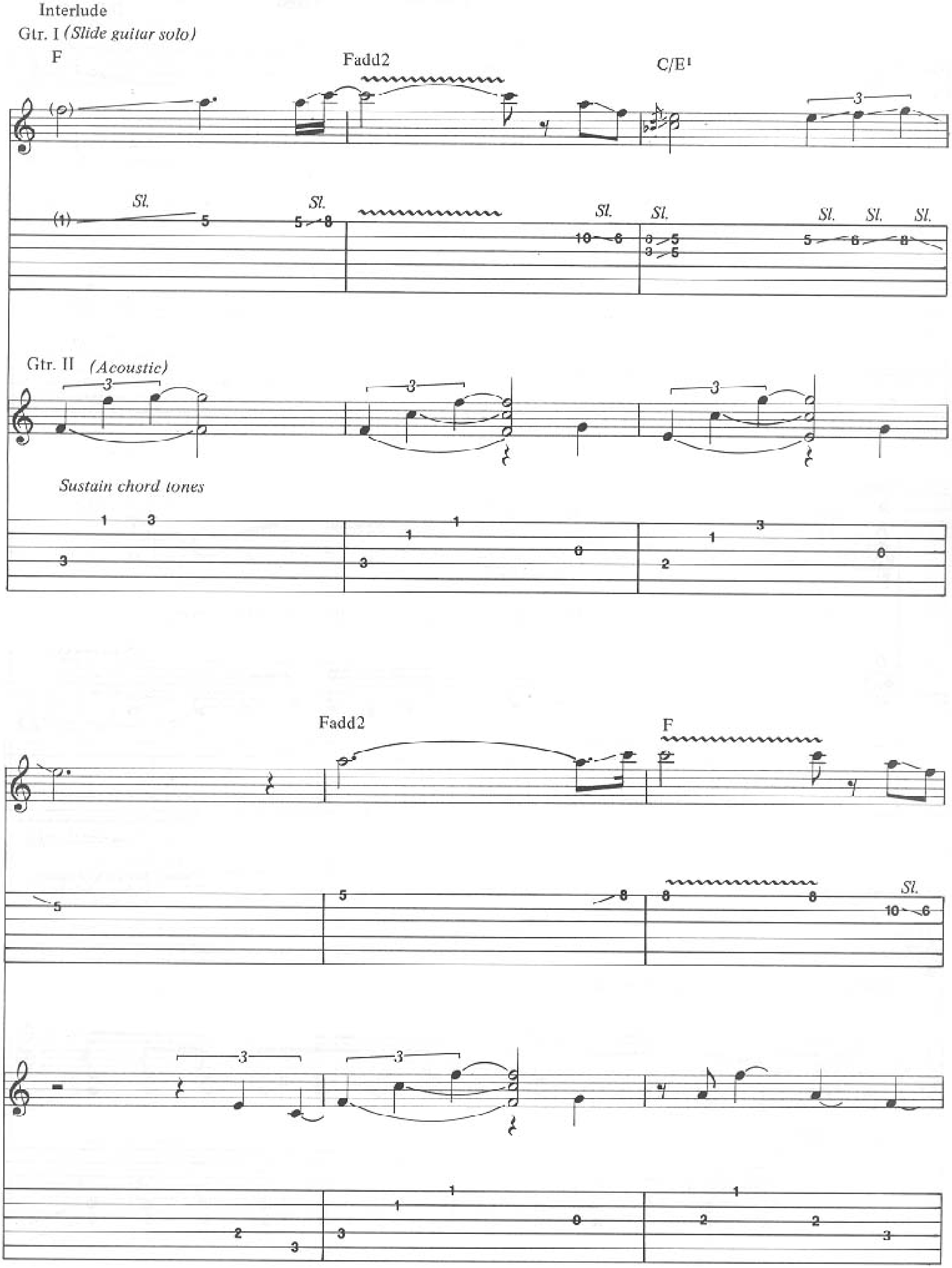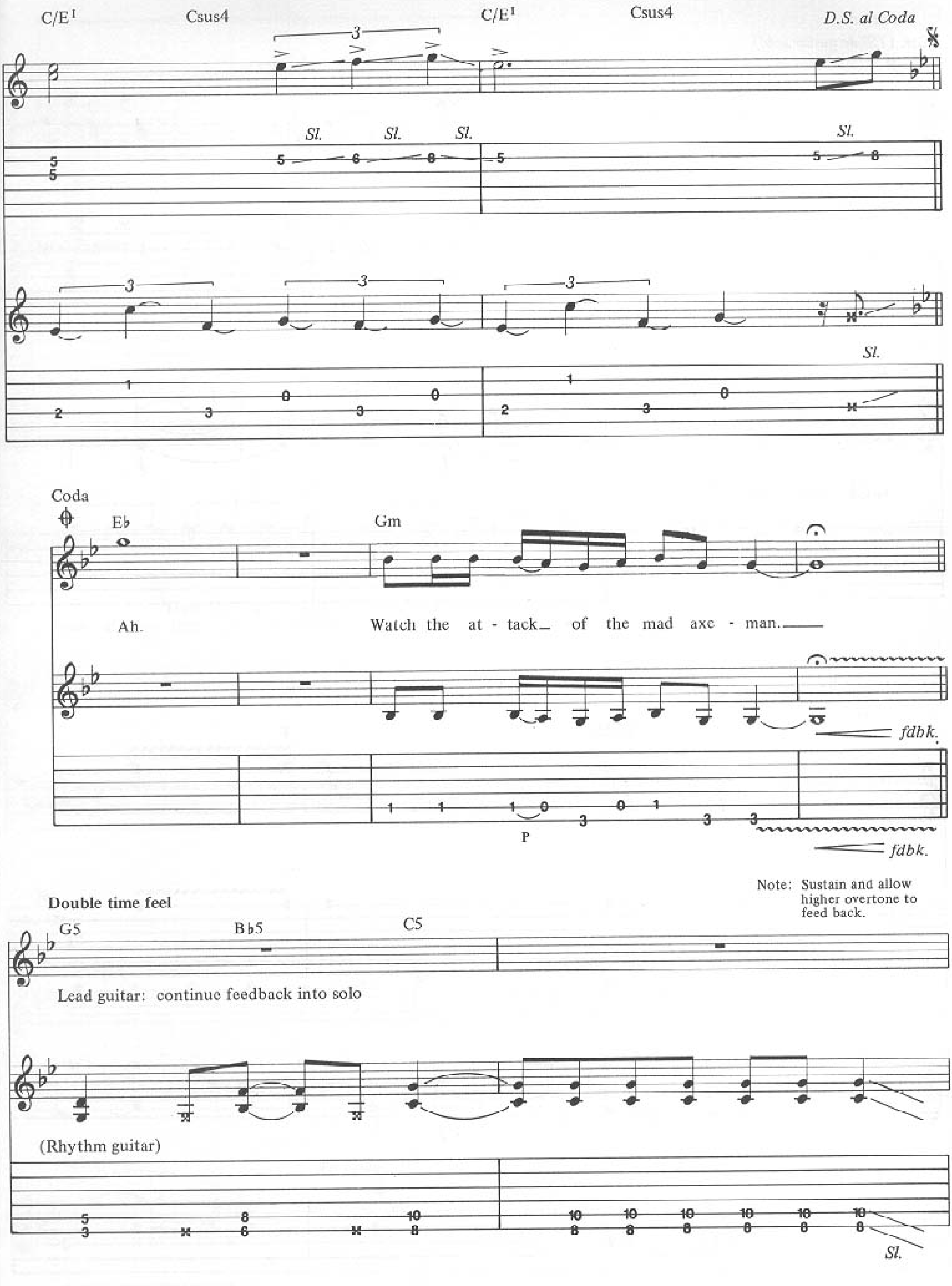




Gtr. I
B♭
C5
D5(m)
H
Gtr. II
(muted)
8va
Gtr. III
Gm
C
Bend neck
to lower pitch
(½)
Bend neck
(½)

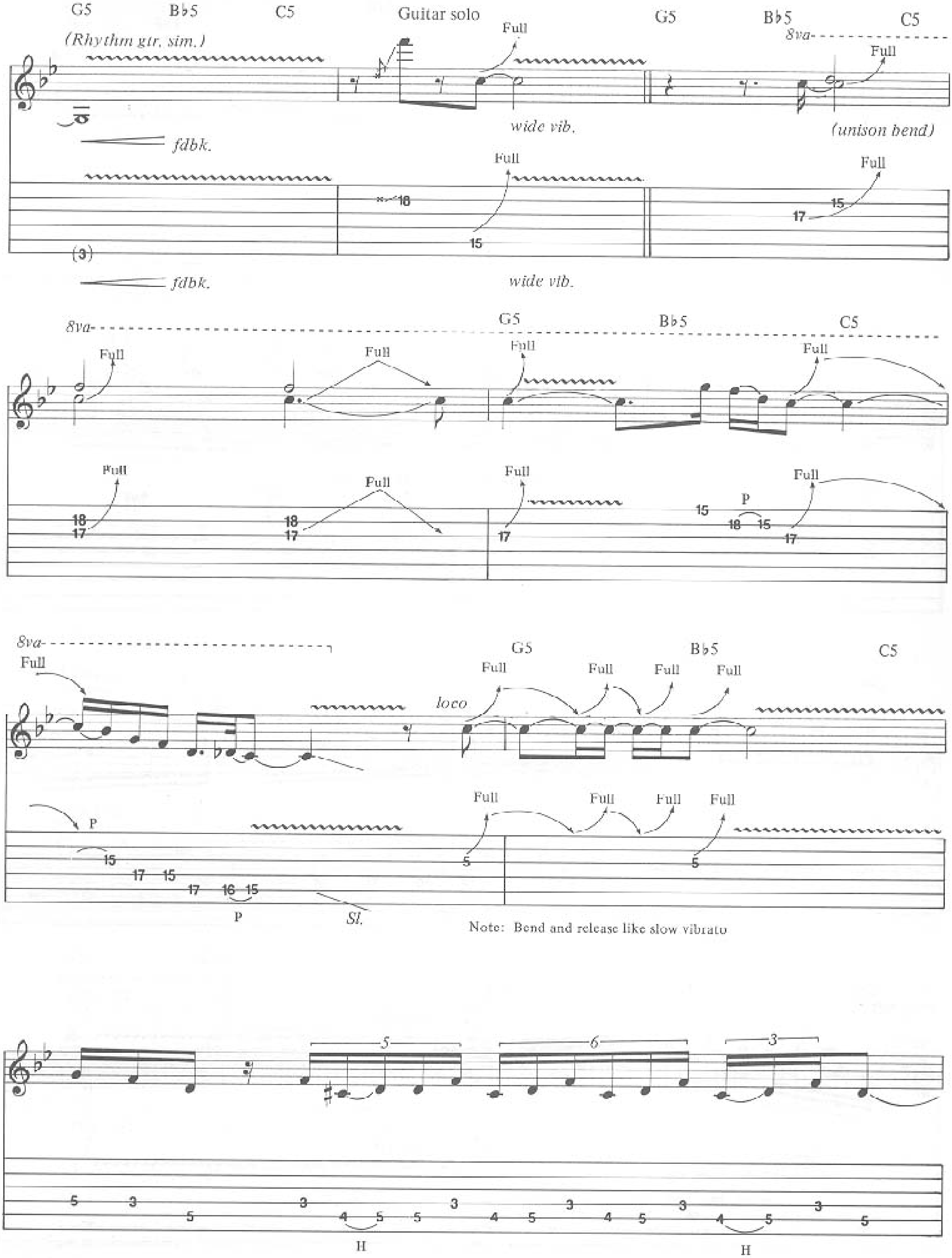

Verse
Gm
C
Sneak - in' 'round the back__ streets. Don't stay out too late.__
round __ town his laugh - ter sounds deep in - to the night.__ That
Gm
F
He's got some - thing he wants to give to you. He
flash of knife in the flick - er - ing light's for you. He
Gm
C
calls in his dreams__ with his phan - tom screams.__
knows when he's down__ but he's got to have more 'cause he
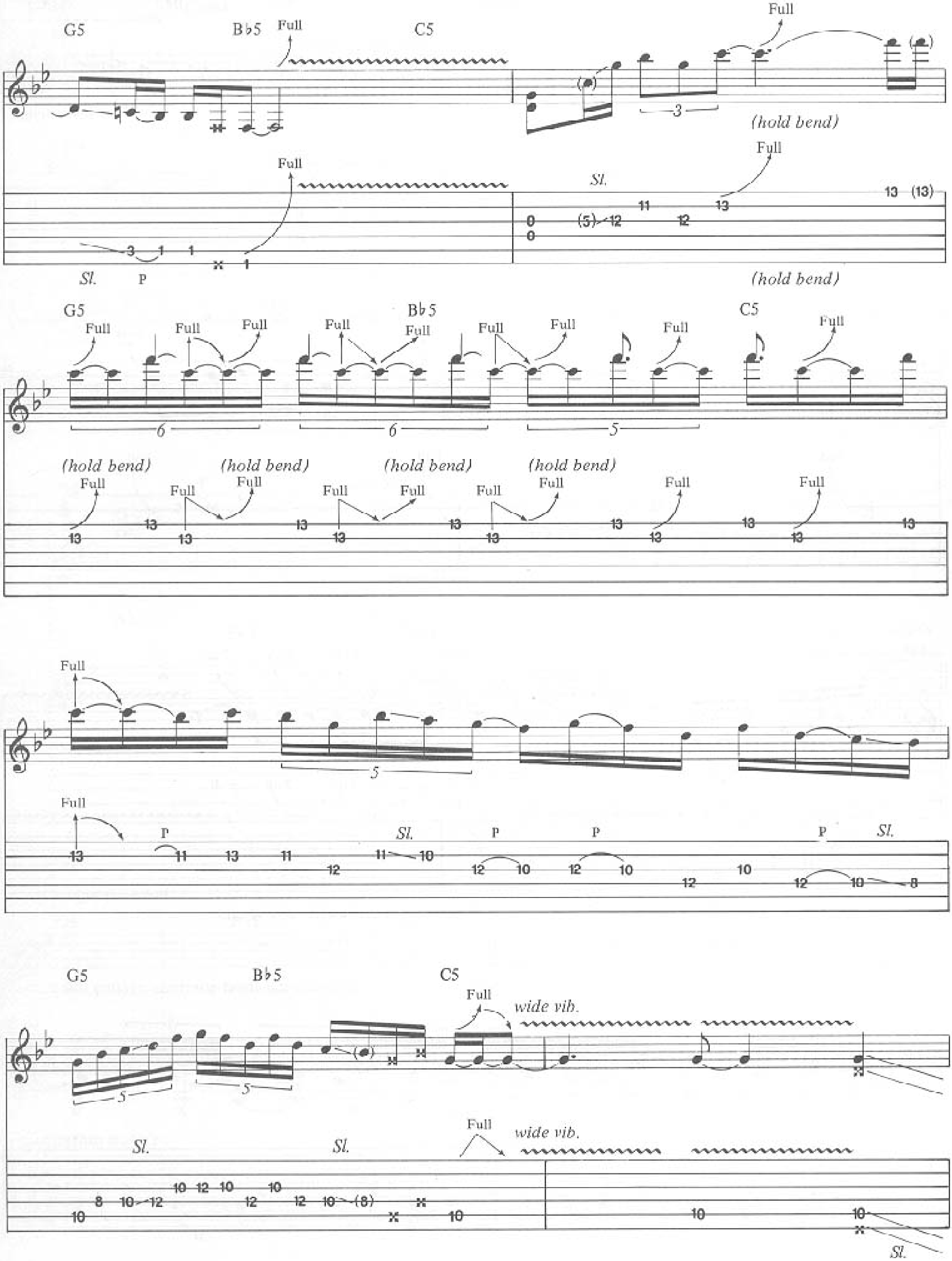

Gm
Hide from shad - ows in the night. On - ly day will save — you.
thrives on ex - cess cel - e - bra - tion.
Got - ta —
B♭
watch the at - tack — of the mad axe - man. He can take you an - y - time he pleas - es.
1.
D5
He wants to make you bleed. ———
A -
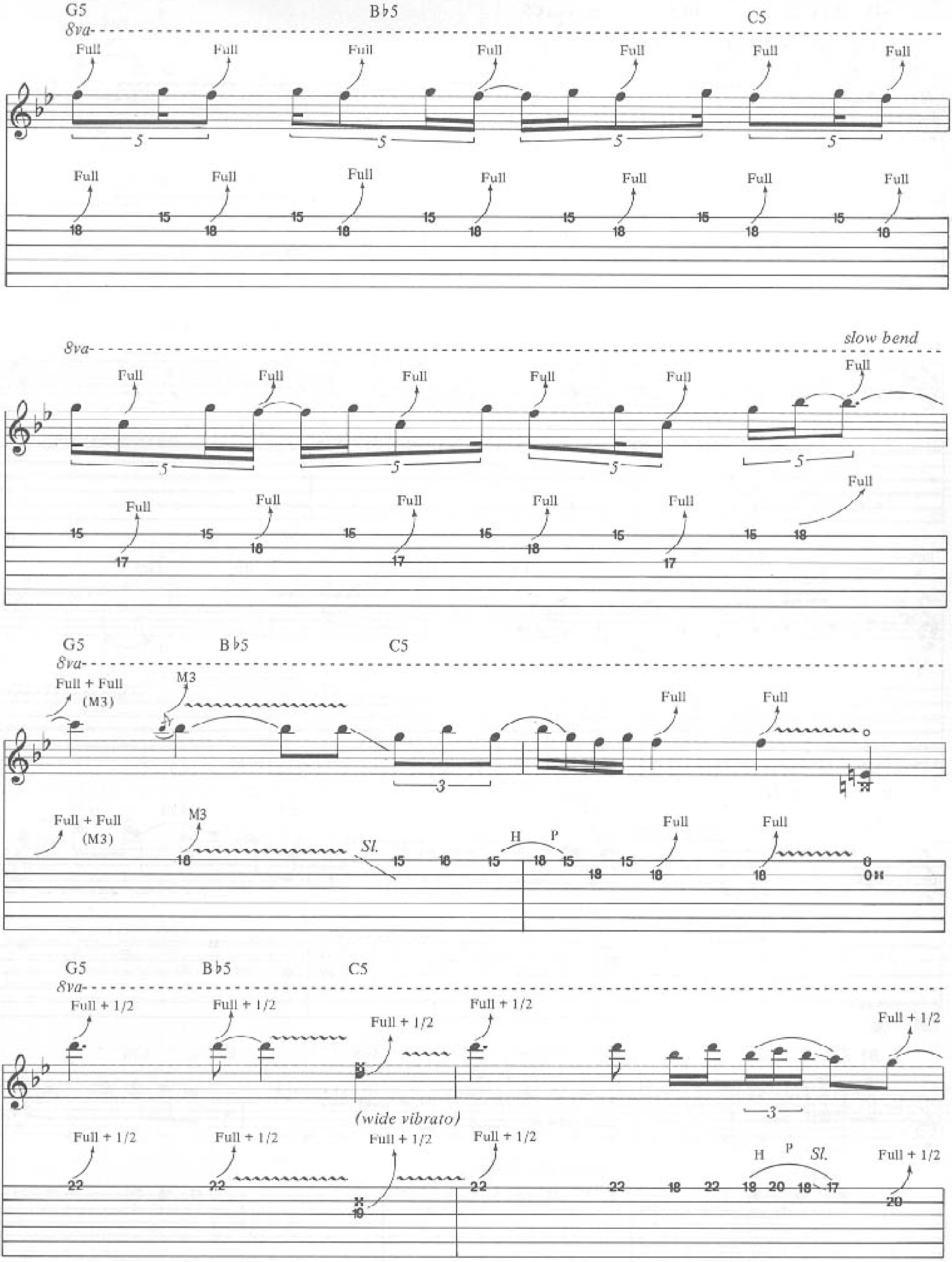

2.
D5
make you bleed.
Eb F Gm Eb5 Bb5 F5
Time af - ter time you can see him.
Time af - ter time in the wings you can see him.
Eb F Gm F
He's on - ly look - ing for fun in his dreams.
C/E
To Coda
Eb Gm
Ah.
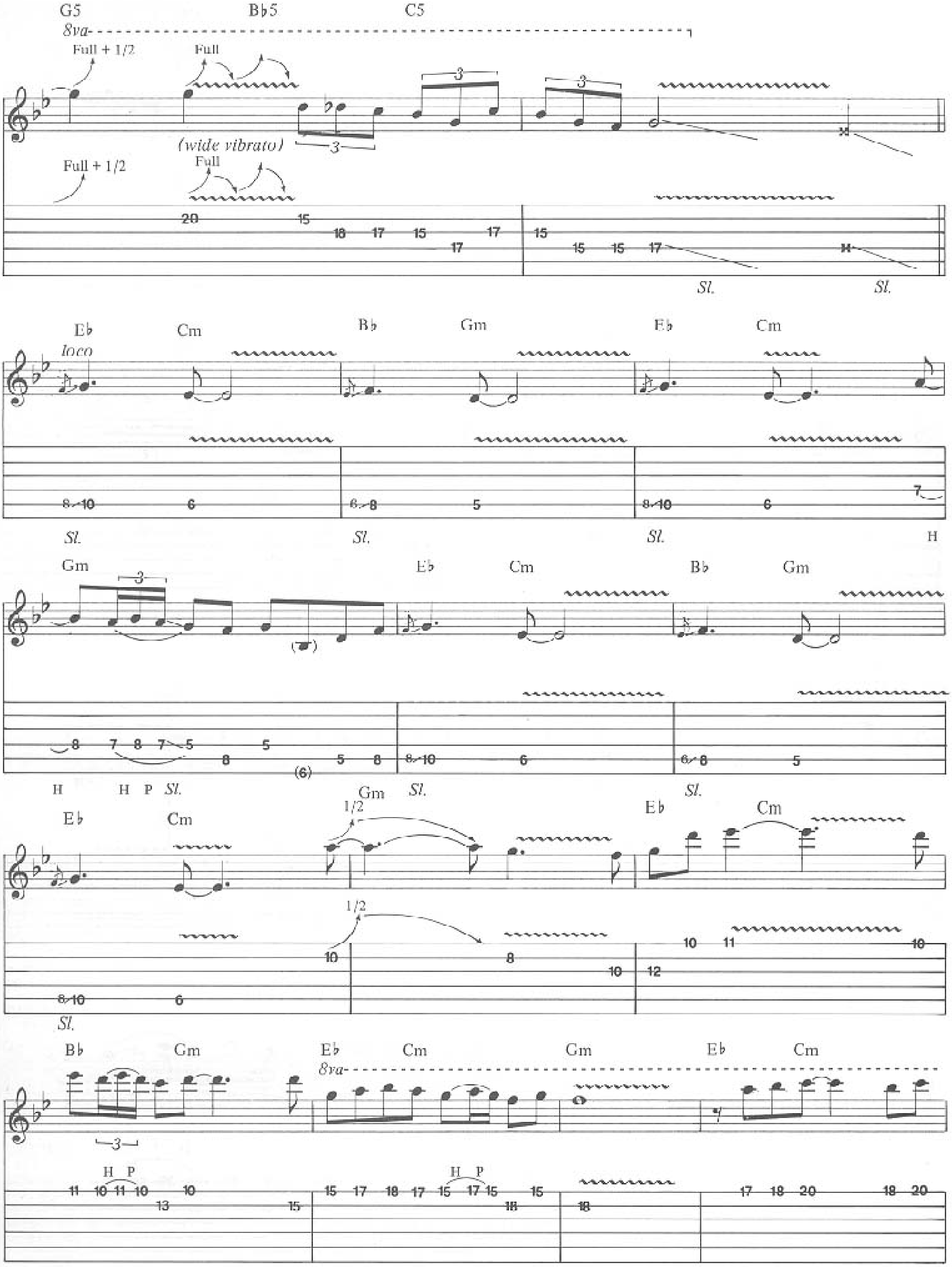

Interlude
Gtr. I (Slide guitar solo)
F
Fadd2
C/E
Sl.
Gtr. II (Acoustic)
Sustain chord tones
Fadd2
F
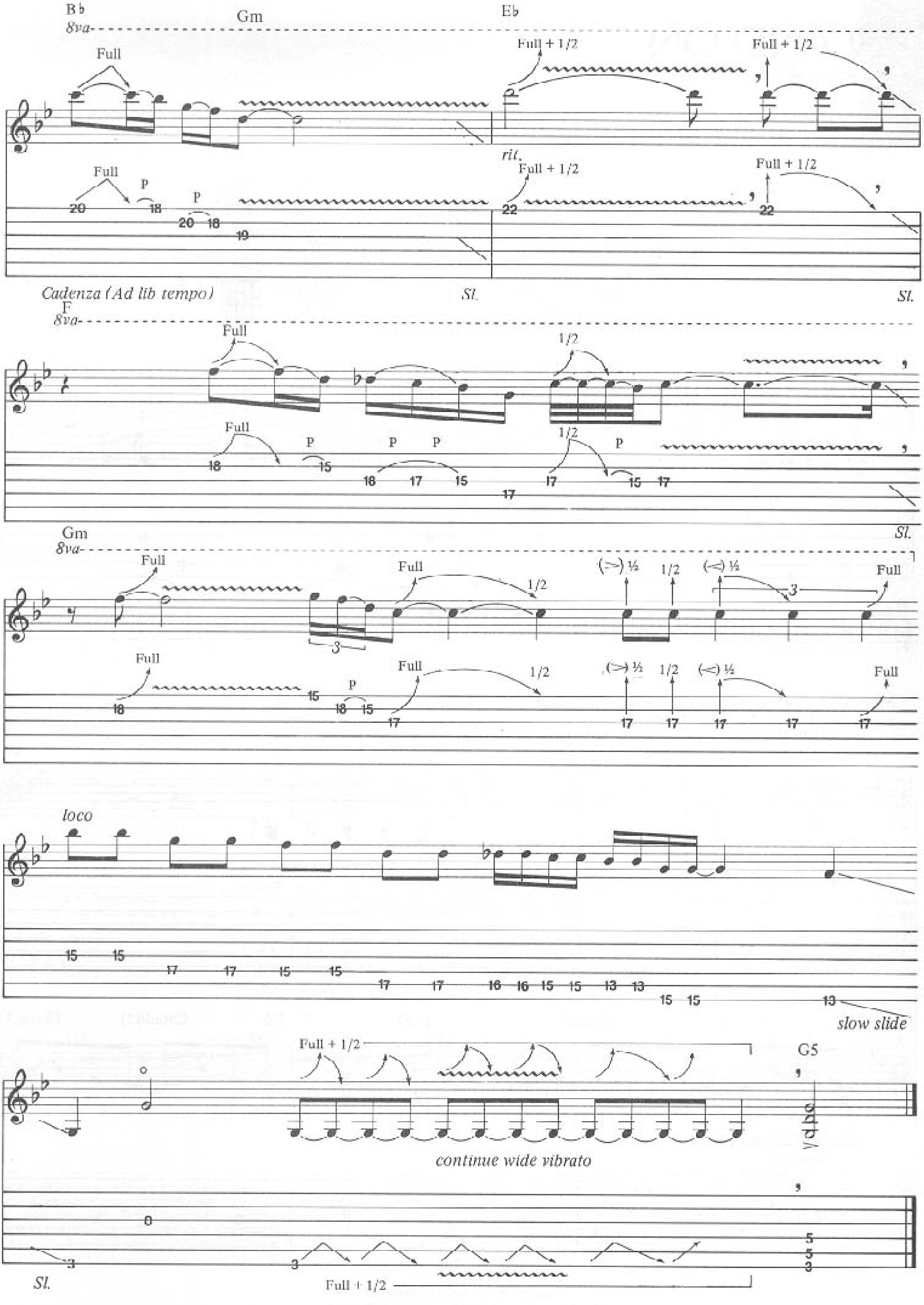

C/E[1]
Csus4
C/E[1]
Csus4
D.S. al Coda
Sl.
Sl.
Sl.
Sl.
Sl.
Coda
E♭
Gm
Ah.
Watch the at - tack of the mad axe - man.
fdbk.
P
fdbk.
Note: Sustain and allow higher overtone to feed back.
Double time feel
G5
B♭5
C5
Lead guitar: continue feedback into solo
(Rhythm guitar)
Sl.


G5
B♭5
C5
(Rhythm gtr. sim.)
fdbk.
Guitar solo
Full
wide vib.
(unison bend)
8va
loco
Sl.
P
H
Note: Bend and release like slow vibrato


G5
B♭5
C5
Full
(hold bend)
Sl.
P
wide vib.

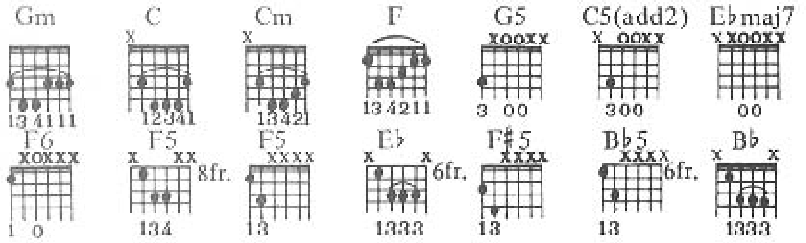

G5
B♭5
C5
8va
Full
slow bend
Full + Full
(M3)
M3
Sl.
H
P
Full + 1/2
(wide vibrato)


G5
B♭5
C5
8va
Full + 1/2
Full
(wide vibrato)
Sl.
E♭
Cm
loco
B♭
Gm
H
P
1/2


B♭
Gm
E♭
8va
Full
Full + 1/2
rit.
Sl.
Cadenza (Ad lib tempo)
F
1/2
Gm
loco
slow slide
continue wide vibrato
G5

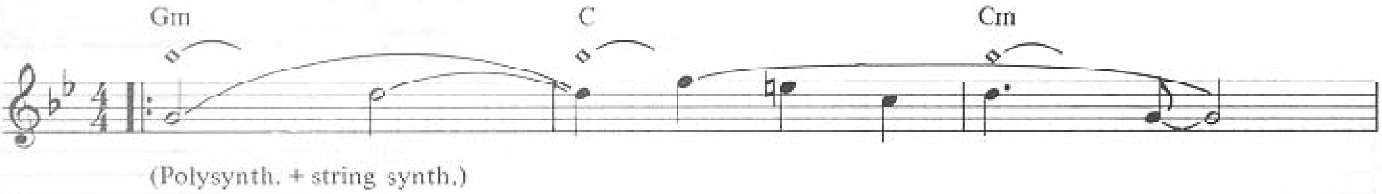
ON AND ON

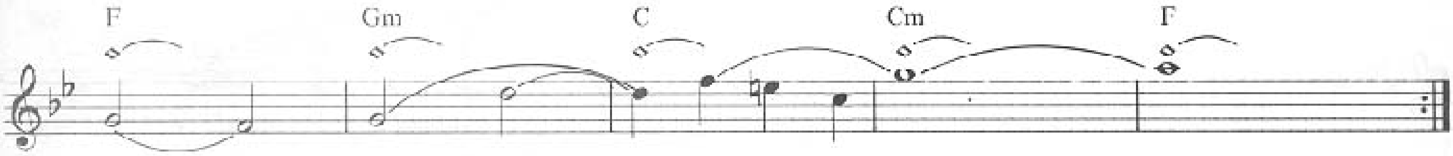
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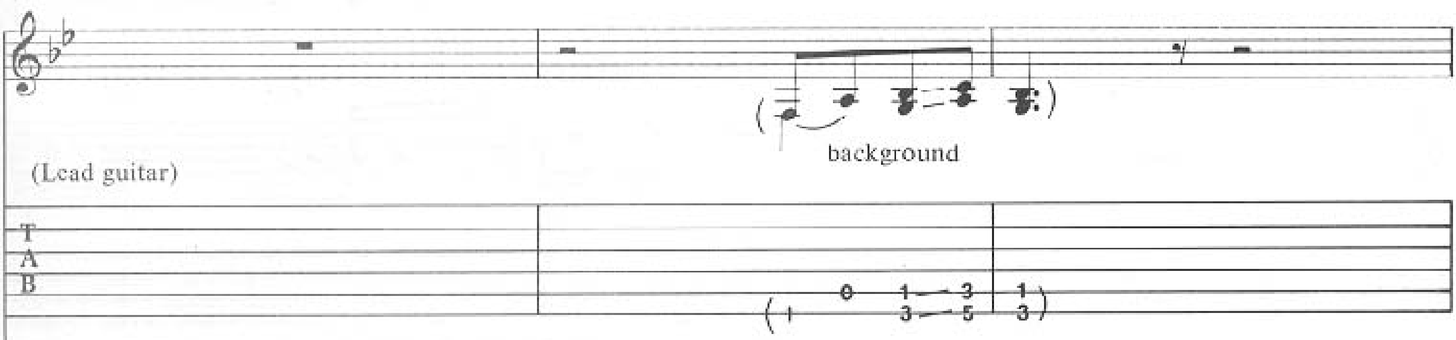
Poco rubato

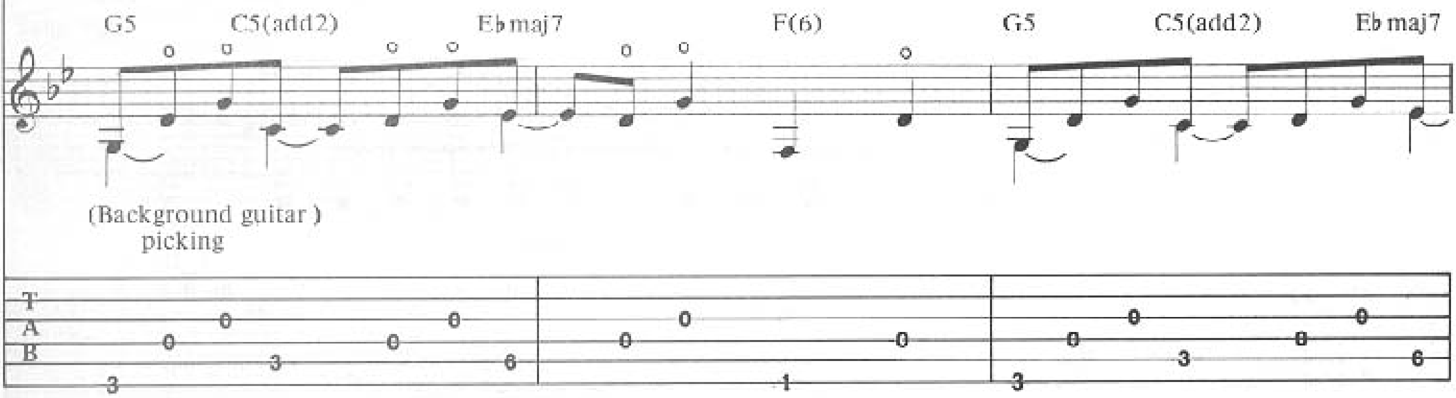
Intro
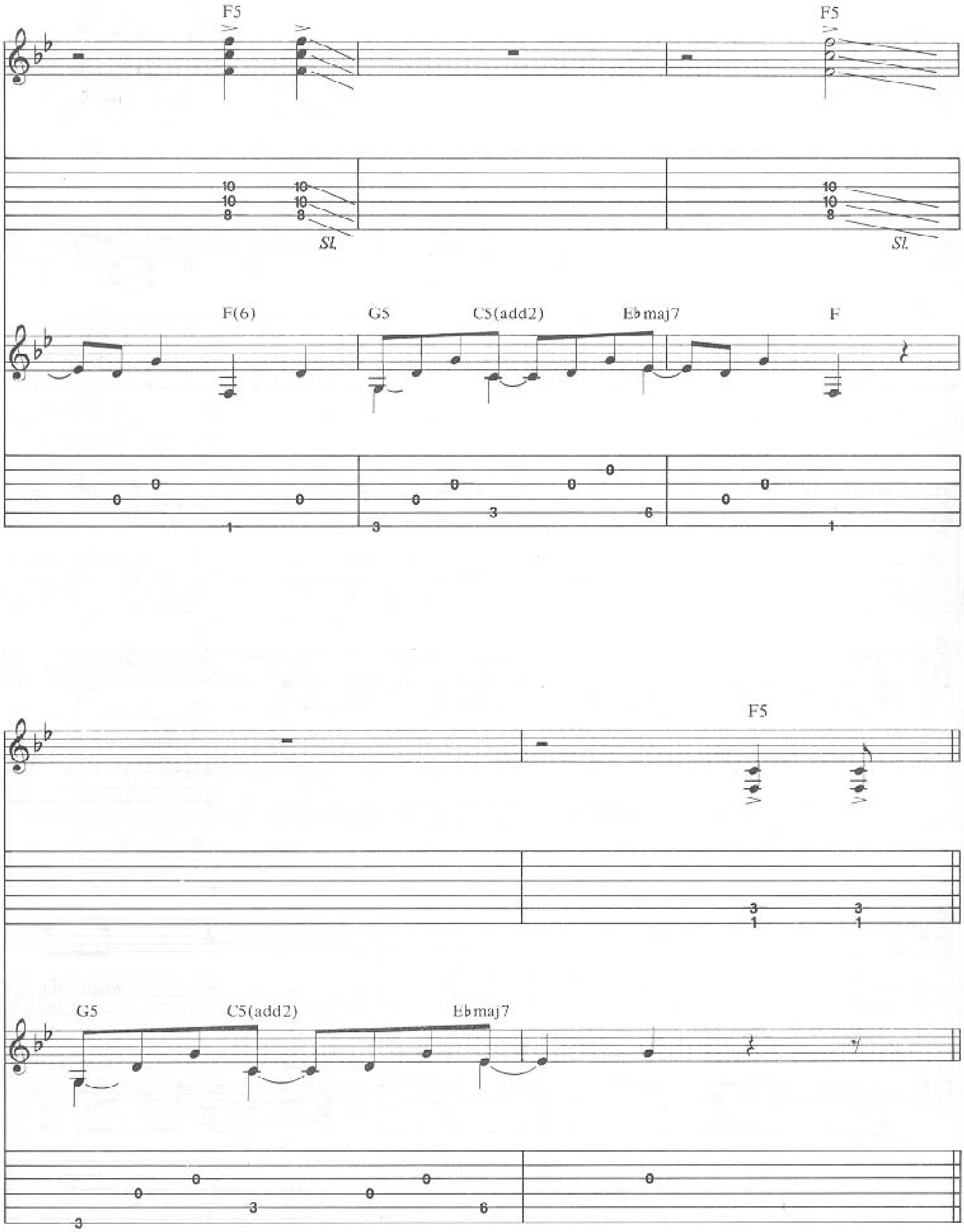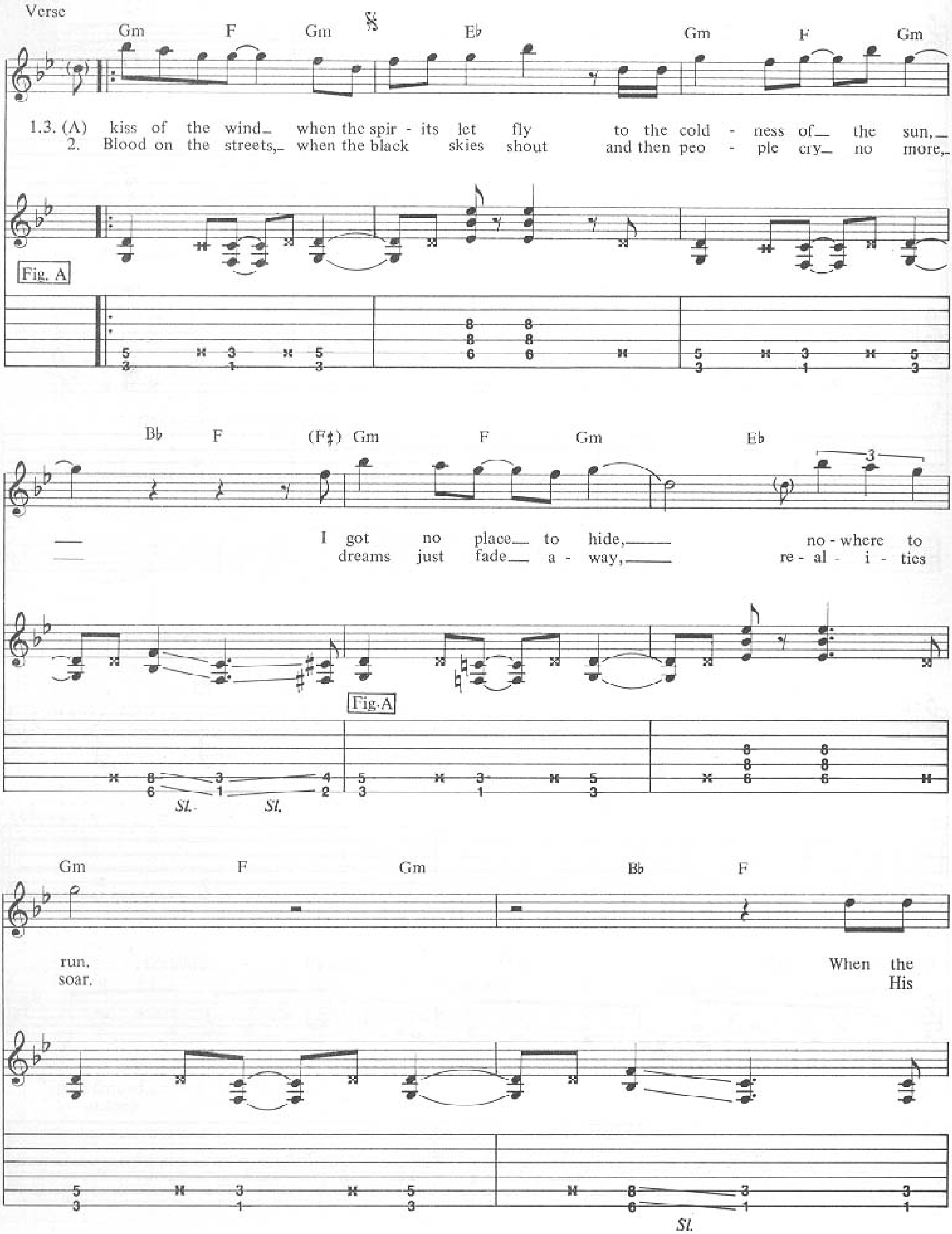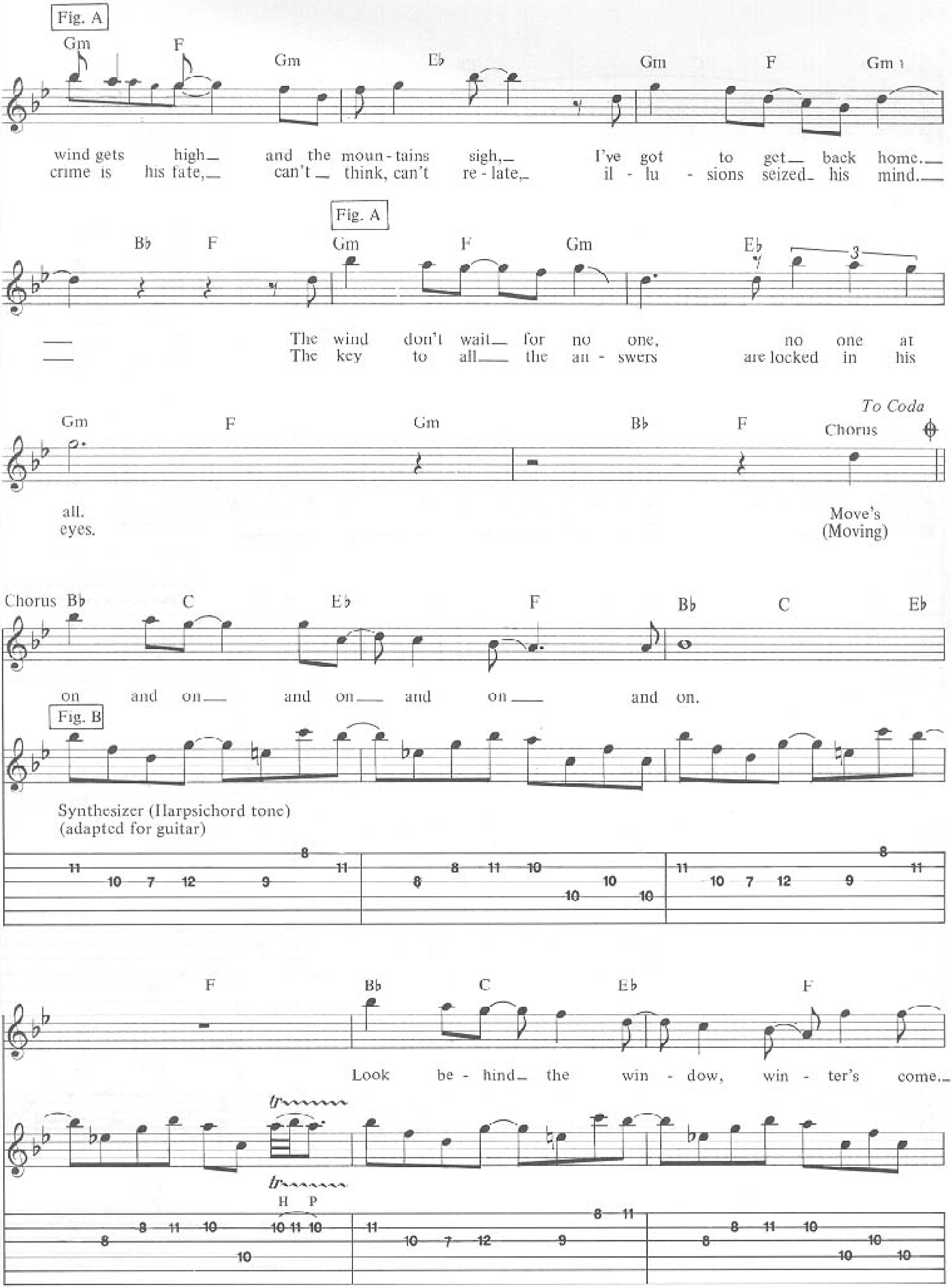




Note: Guitar can simulate this line by swelling each note with volume control and vibrating each note (~~~~)
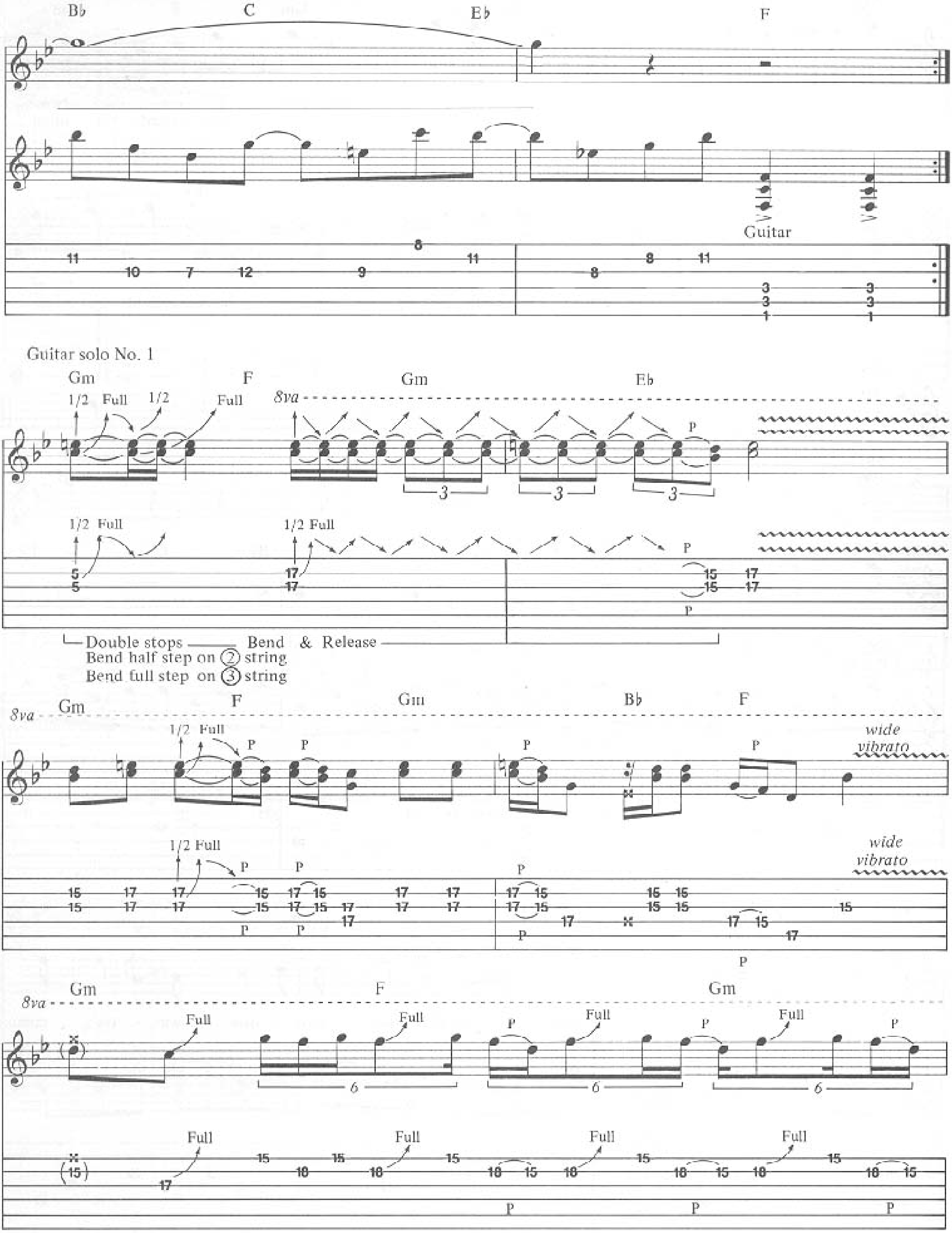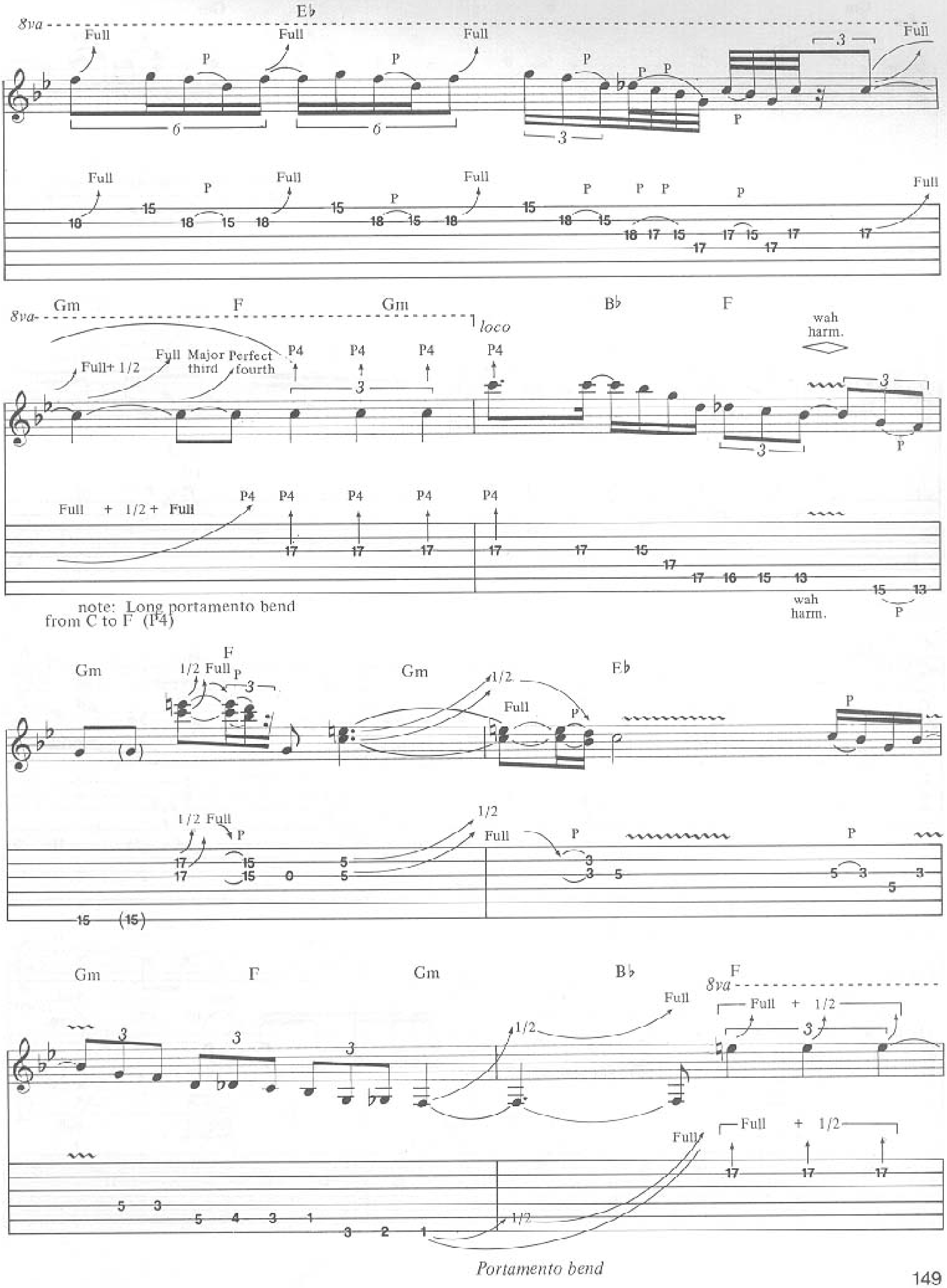





F5
F5
Sl.
Sl.
F(6)
G5
C5(add2)
E♭maj7
F
F5
G5
C5(add2)
E♭maj7
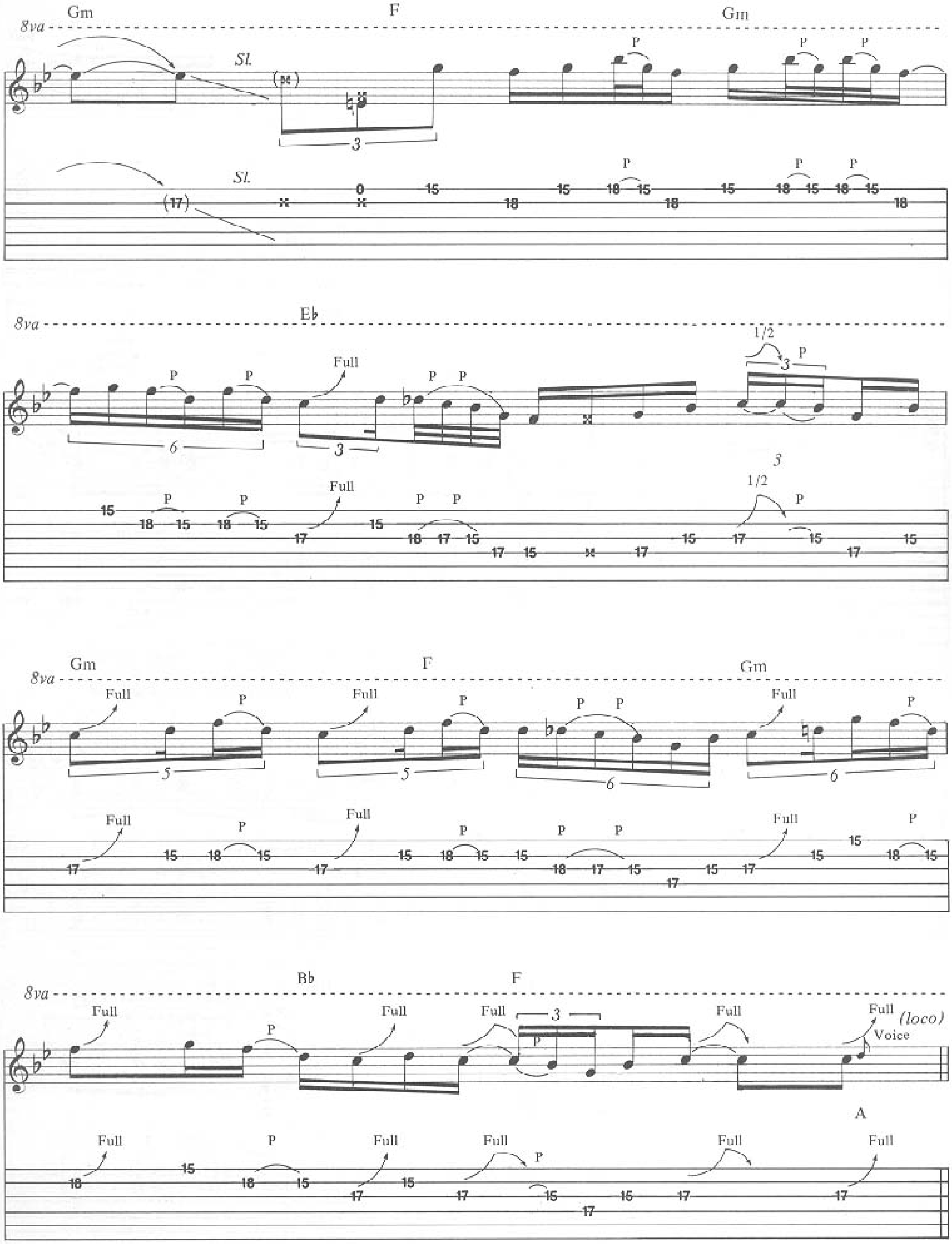

Verse
Gm F Gm Eb Gm F Gm
1.3. (A) kiss of the wind_ when the spir - its let fly to the cold - ness of_ the sun,_
2. Blood on the streets,_ when the black skies shout and then peo - ple cry_ no more,_
Fig. A
Bb F (F#) Gm F Gm Eb
I got no place_ to hide,_ no - where to
dreams just fade_ a - way,_ re - al - i - ties
Fig. A
Sl. Sl.
Gm F Gm Bb F
run. When the
soar. His
Sl.
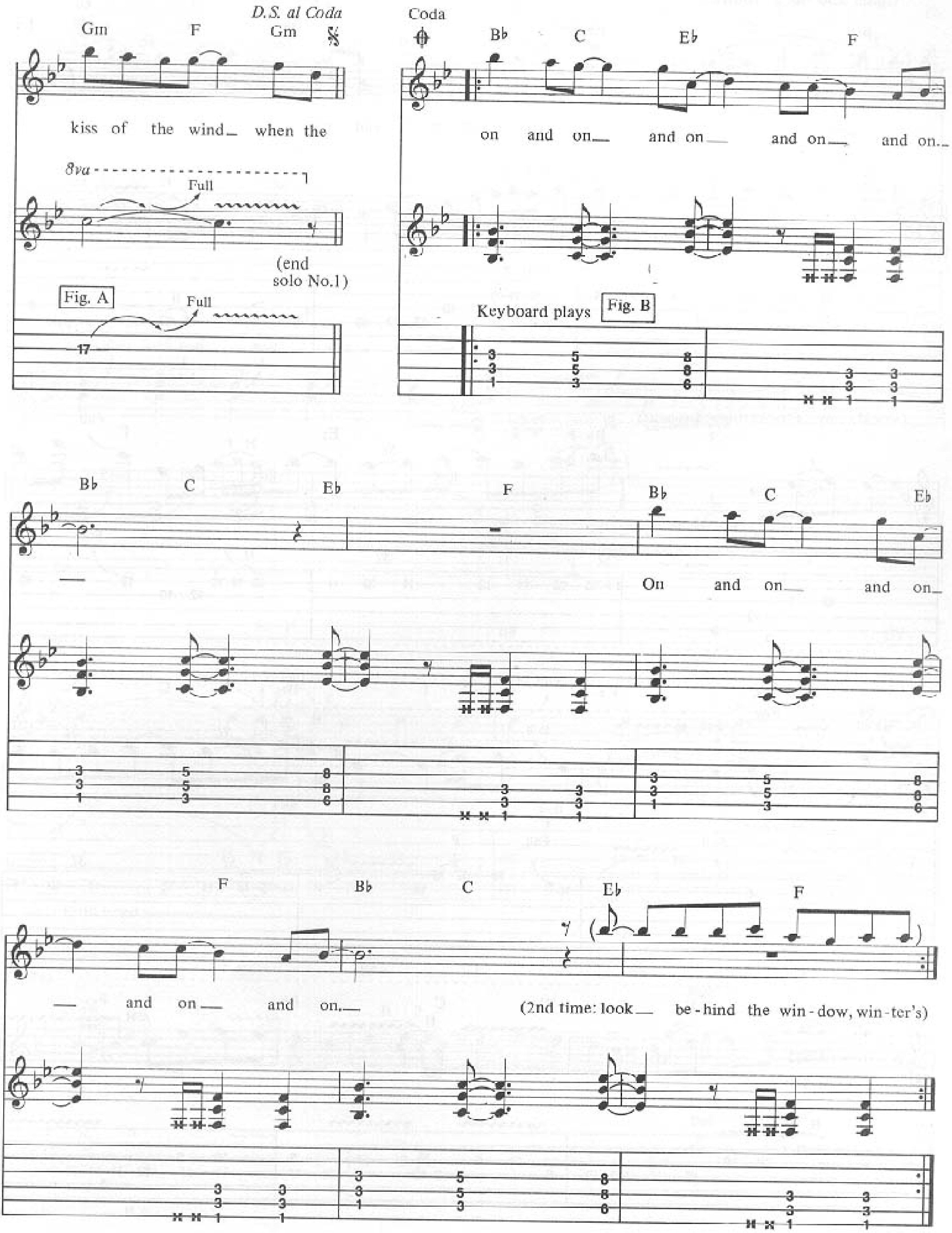

Fig. A
Gm F Gm E♭ Gm F Gm
wind gets high and the moun-tains sigh, I've got to get back home.
crime is his fate, can't think, can't re-late, il-lu-sions seized his mind.
Fig. A
B♭ F Gm F Gm E♭
The wind don't wait for no one, no one at
The key to all the an-swers are locked in his
Gm F Gm B♭ F
To Coda
Chorus
all.
eyes.
Move's
(Moving)
Chorus B♭ C E♭ F B♭ C E♭
on and on and on and on and on.
Fig. B
Synthesizer (Harpsichord tone)
(adapted for guitar)
F B♭ C E♭ F
Look be-hind the win-dow, win-ter's come.
H P


B♭
C
E♭
F
Guitar
Guitar solo No. 1
Gm
F
Gm
E♭
8va
1/2 Full
Full
Double stops
Bend & Release
Bend half step on ② string
Bend full step on ③ string
Gm
F
Gm
B♭
F
wide vibrato
Gm
F
Gm
Full
P
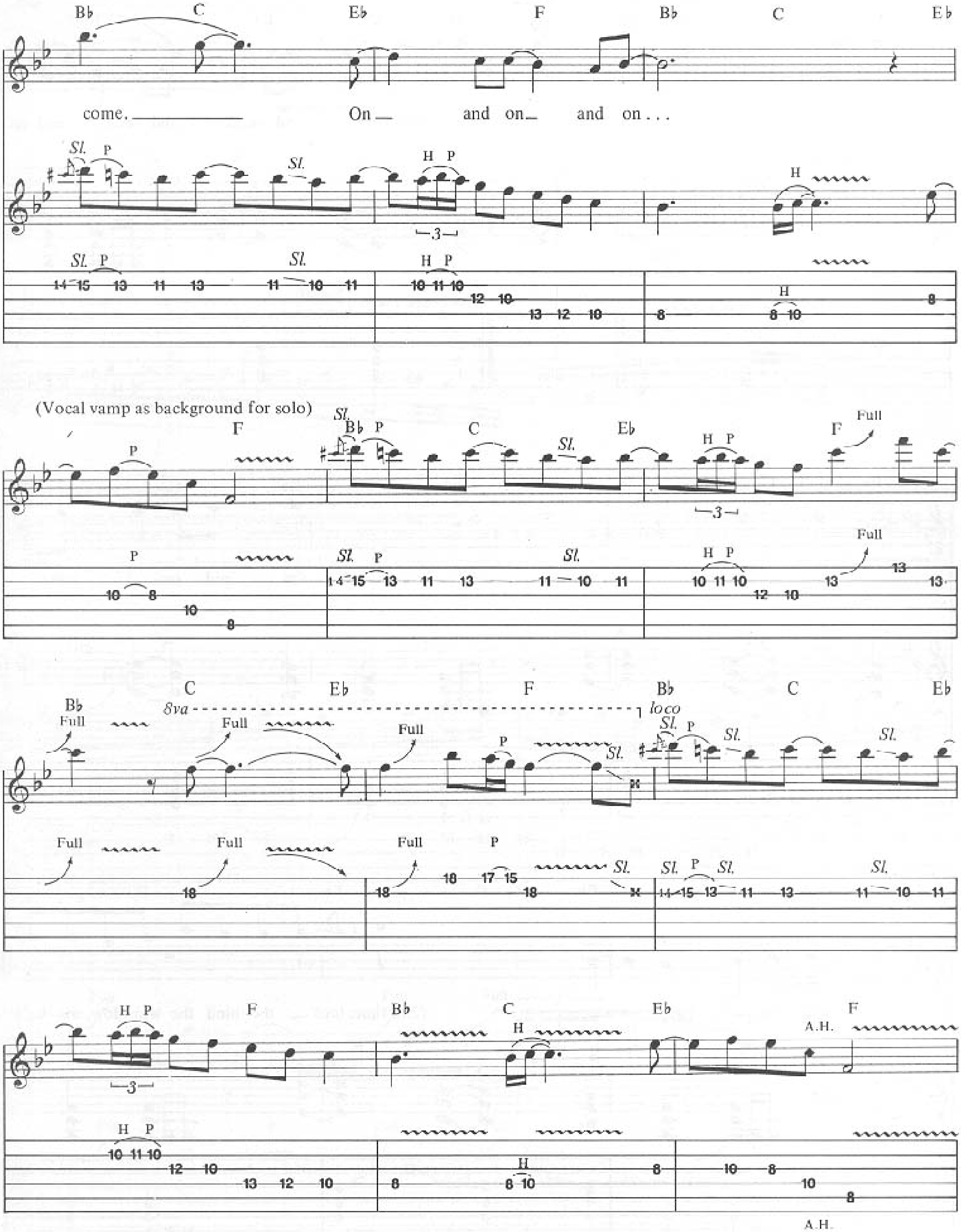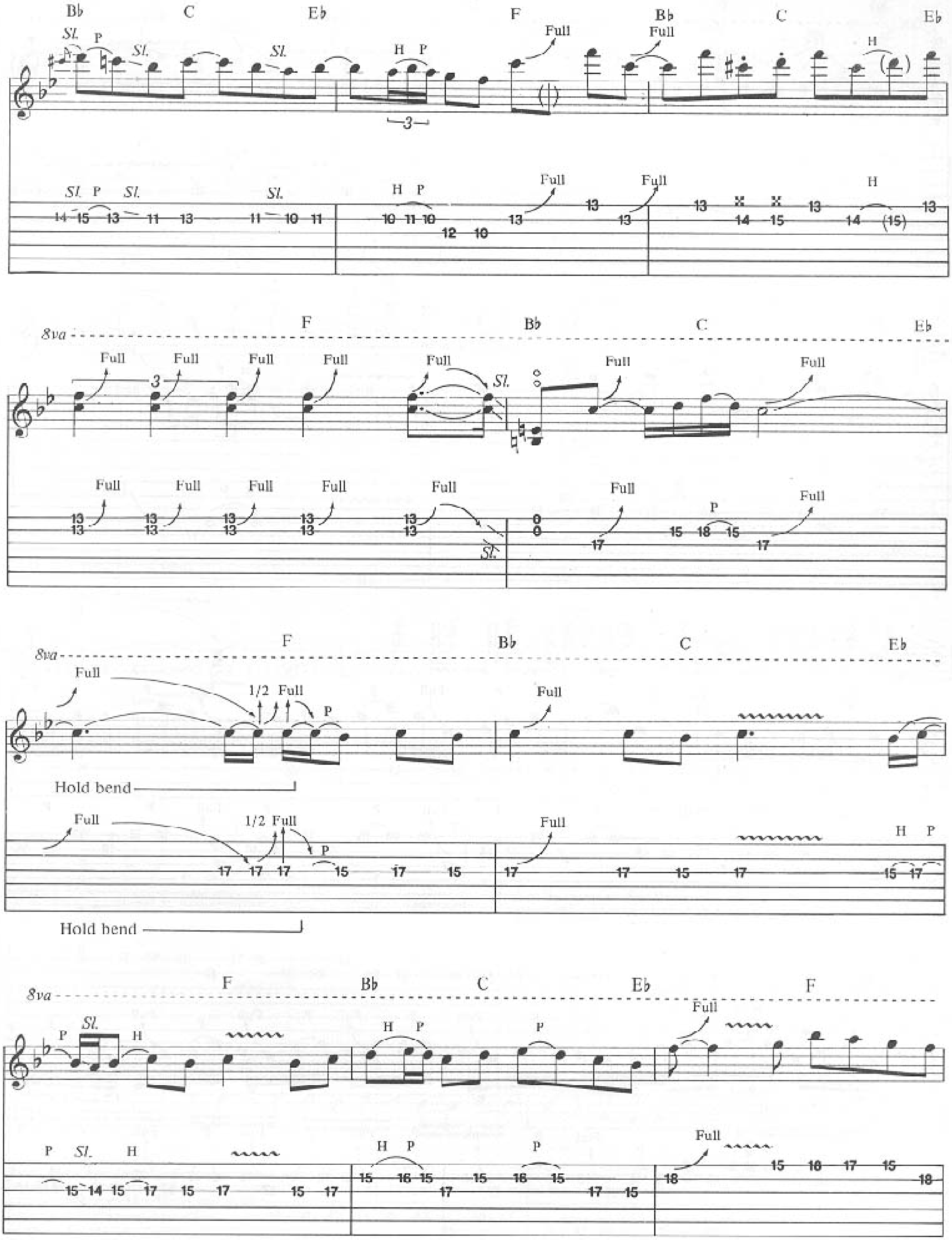


8va
E♭
Full
P
Gm
F
Gm
loco
B♭
F
wah harm.
Full+ 1/2
Full
Major third
Perfect fourth
P4
Full + 1/2 + Full
note: Long portamento bend from C to F (P4)
1/2
Full
E♭
Full + 1/2
Portamento bend
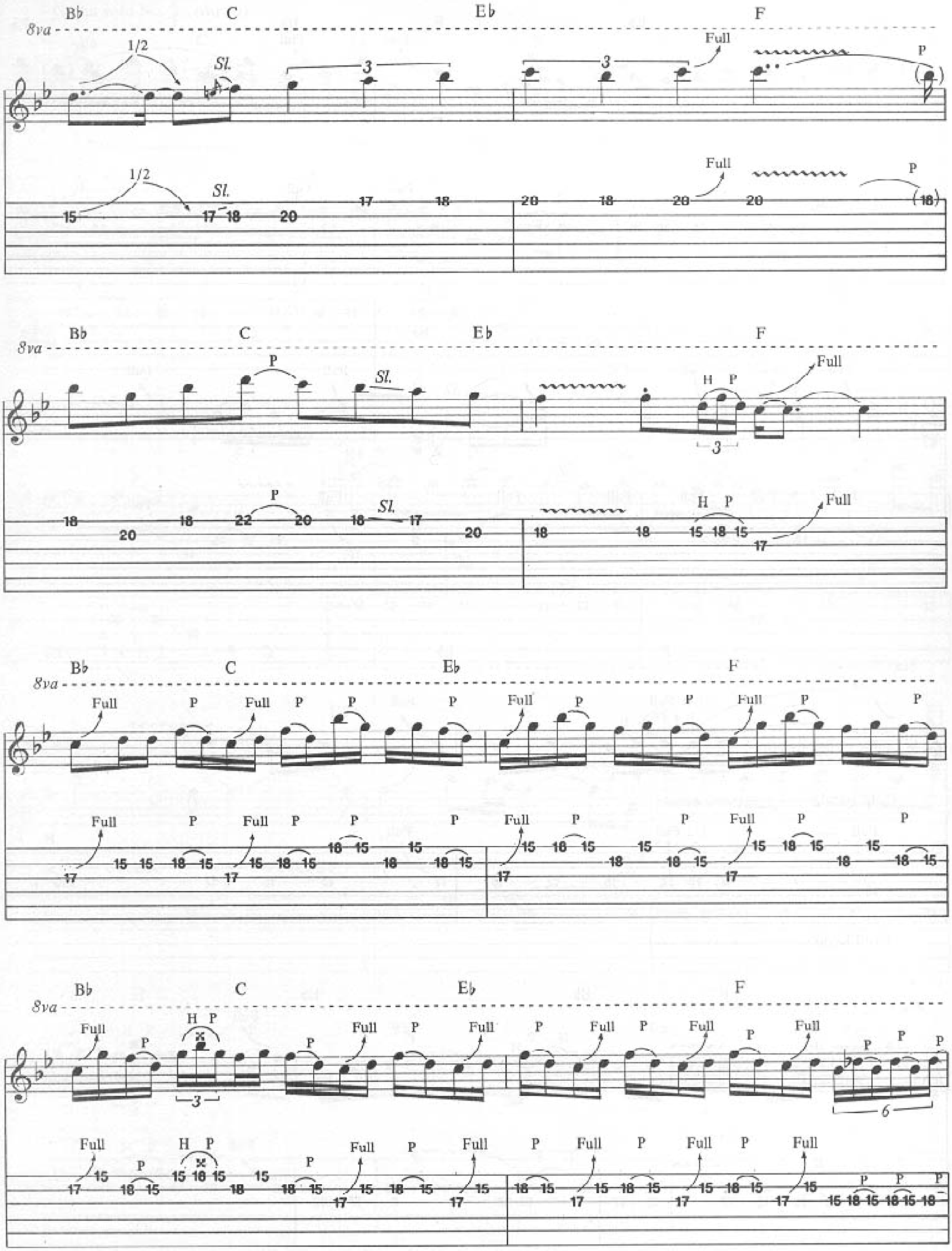

Gm
F
Gm
8va
Sl.
P
Eb
Full
1/2
Gm
F
Gm
Bb
F
Full
(loco)
Voice
A

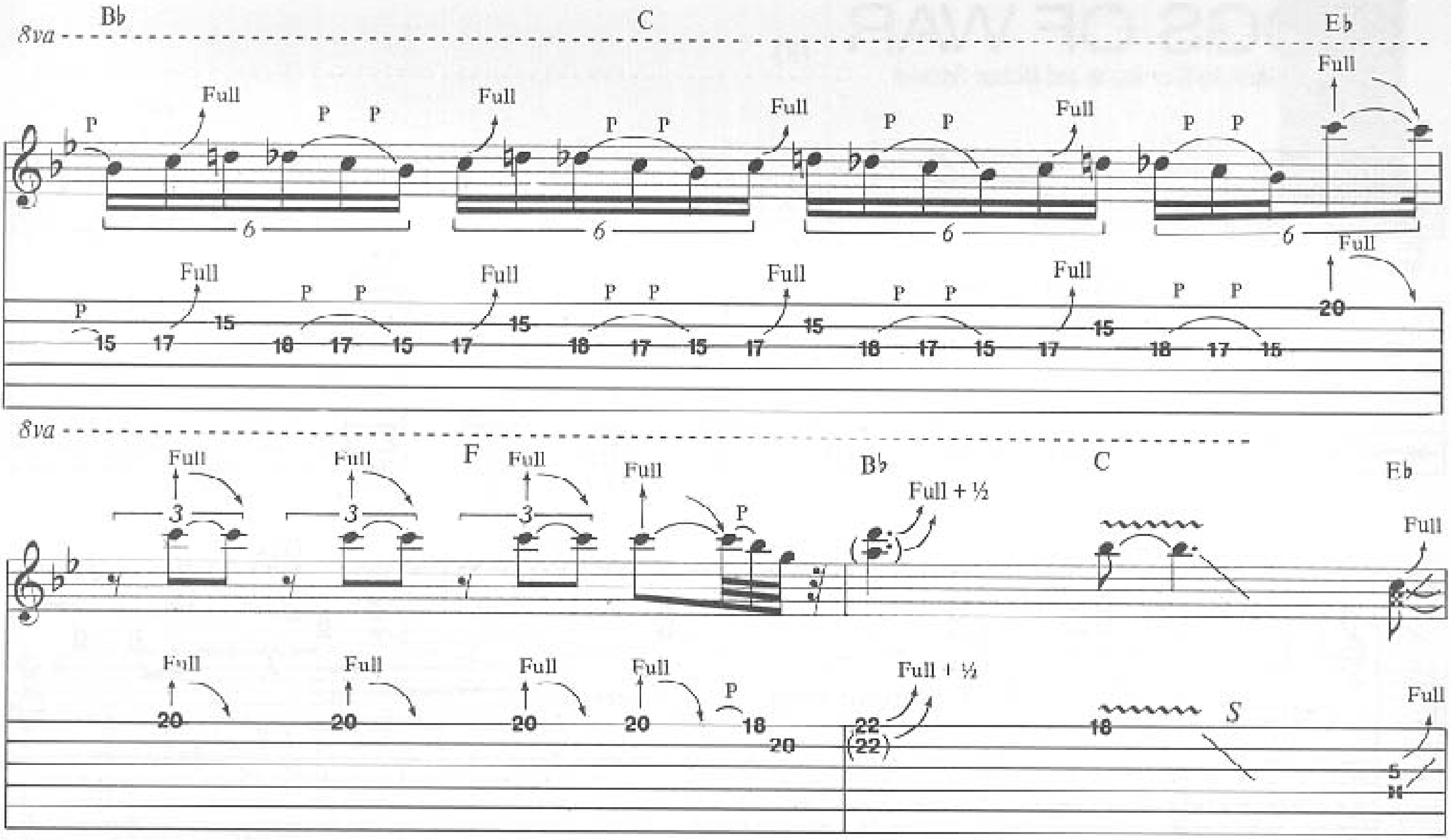

D.S. al Coda
Coda
Gm F Gm
kiss of the wind_ when the
8va
Full
(end solo No.1)
Fig. A
17
Bb C Eb F
on and on_ and on_ and on_ and on._
Keyboard plays
Fig. B
Bb C Eb F Bb C Eb
On and on_ and on_
F Bb C Eb F
_ and on_ and on._
(2nd time: look_ be-hind the win-dow, win-ter's)

Guitar solo No. 2 (outro)



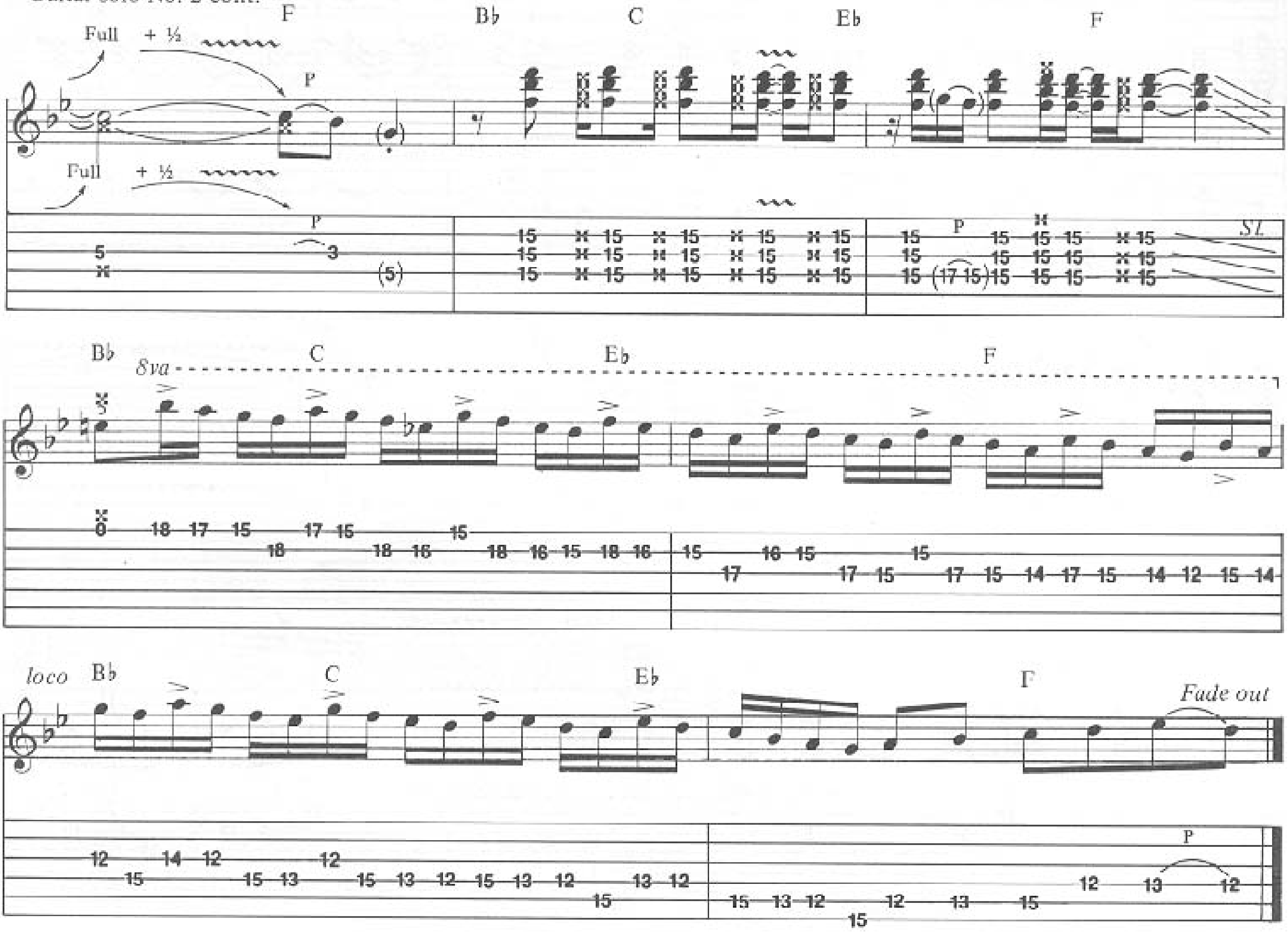

B♭ C E♭ F B♭ C E♭
Sl. P Sl. Sl. H P Full Full H
8va
F B♭ C E♭
Full Full Full Full Full Sl.
Full P Full
8va
F B♭ C E♭
Full 1/2 Full P Full
Hold bend
H P
8va
F B♭ C E♭ F
P Sl. H H P P Full


B♭ C E♭ F
8va
1/2
Sl.
Full
P
B♭ C E♭ F
8va
P
Sl.
H P
Full
B♭ C E♭ F
8va
Full P Full P P P Full P P Full P P
B♭ C E♭ F
8va
Full P H P P Full P Full P Full P Full P Full P P P



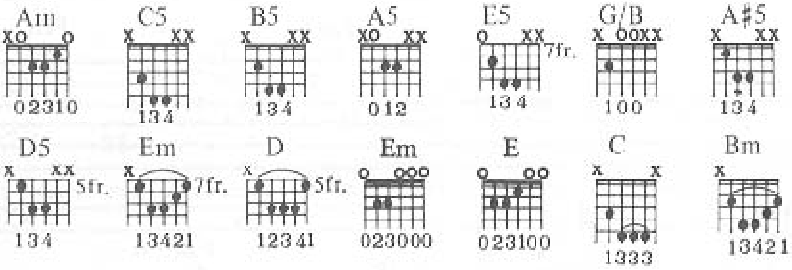
Note: bend both strings . . . Finger ② string.
Do not pick ② string. Allow movement
of ① string to sound pitches of both strings.
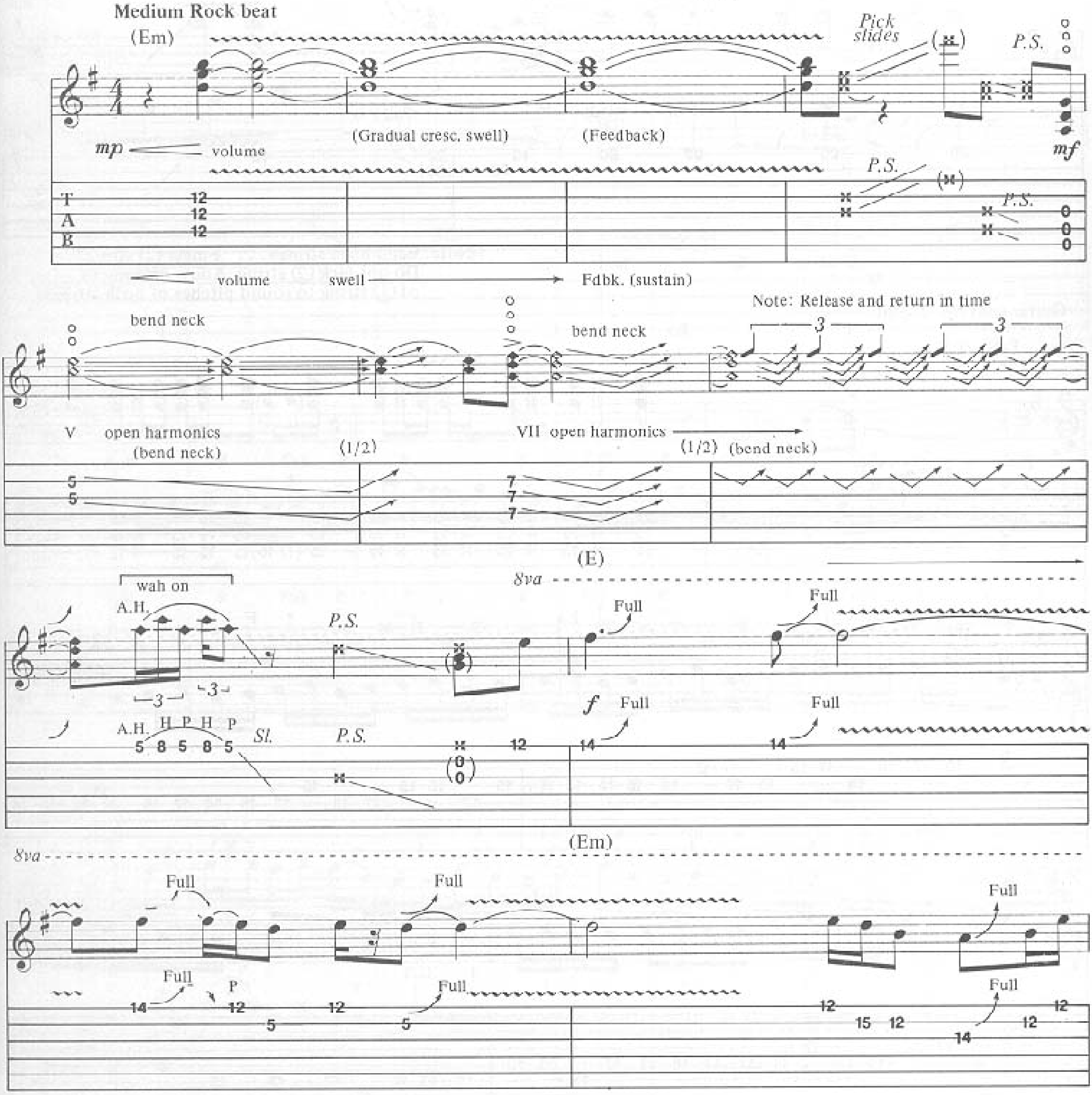
Guitar solo No. 2 cont.
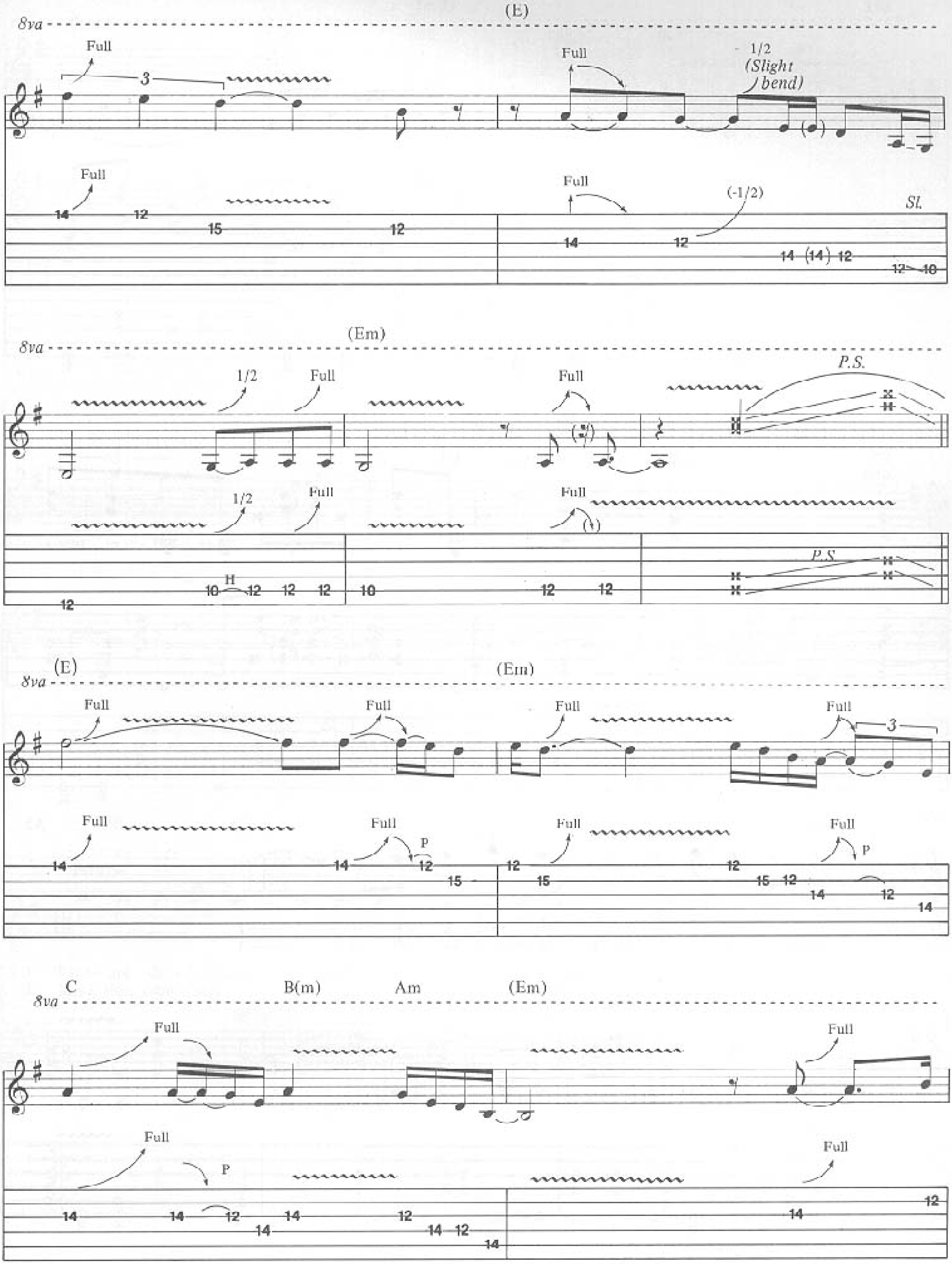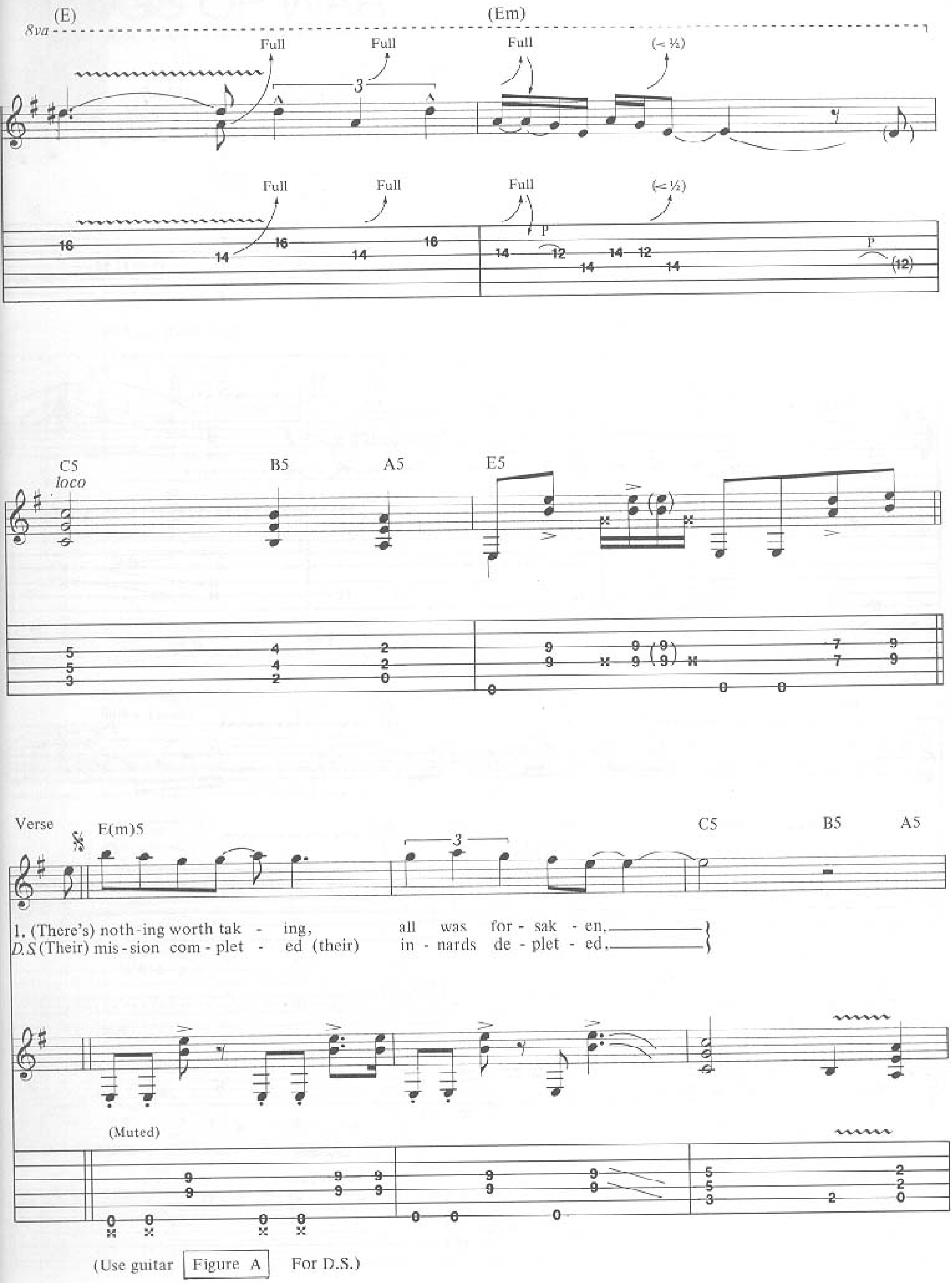


DOGS OF WAR
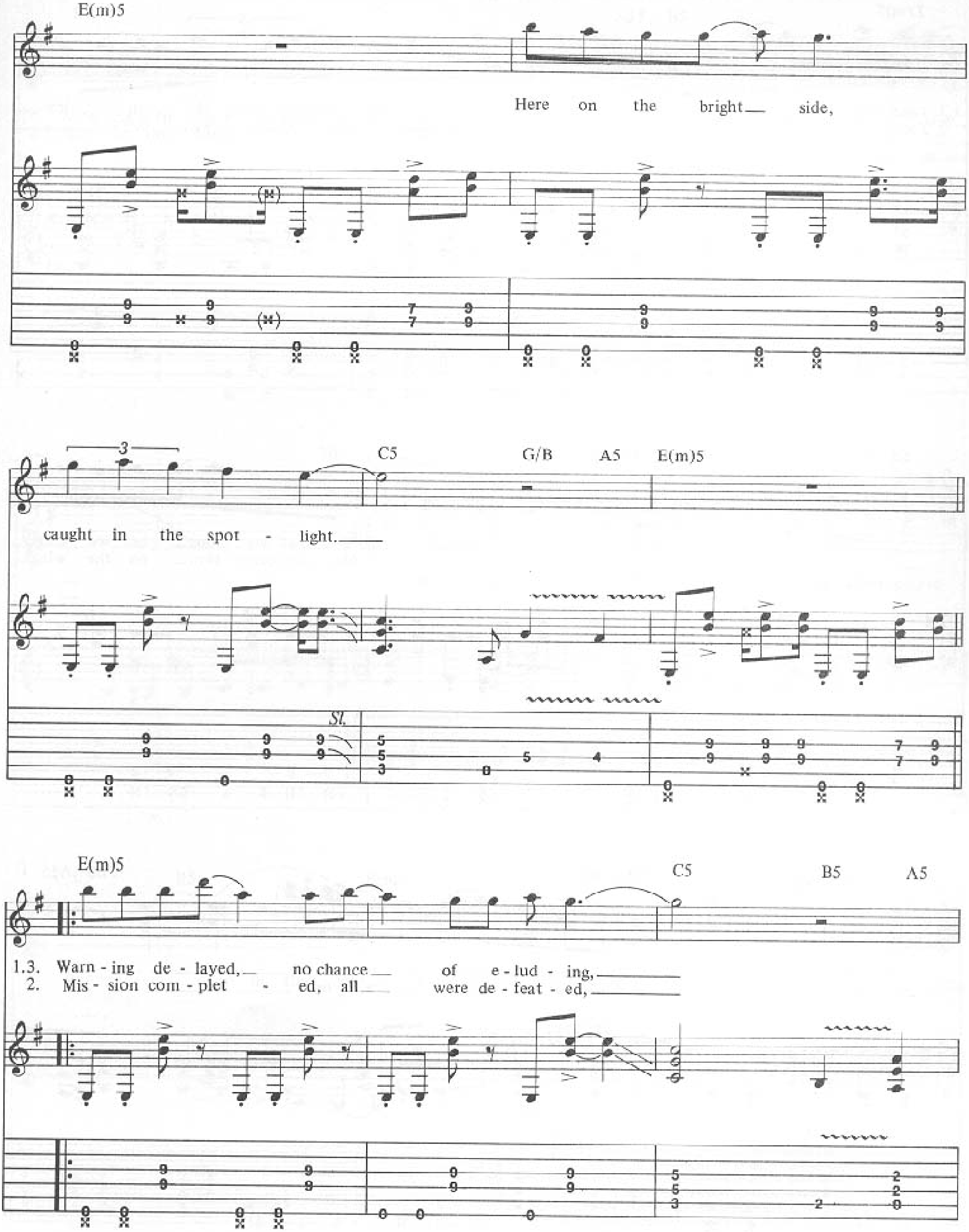
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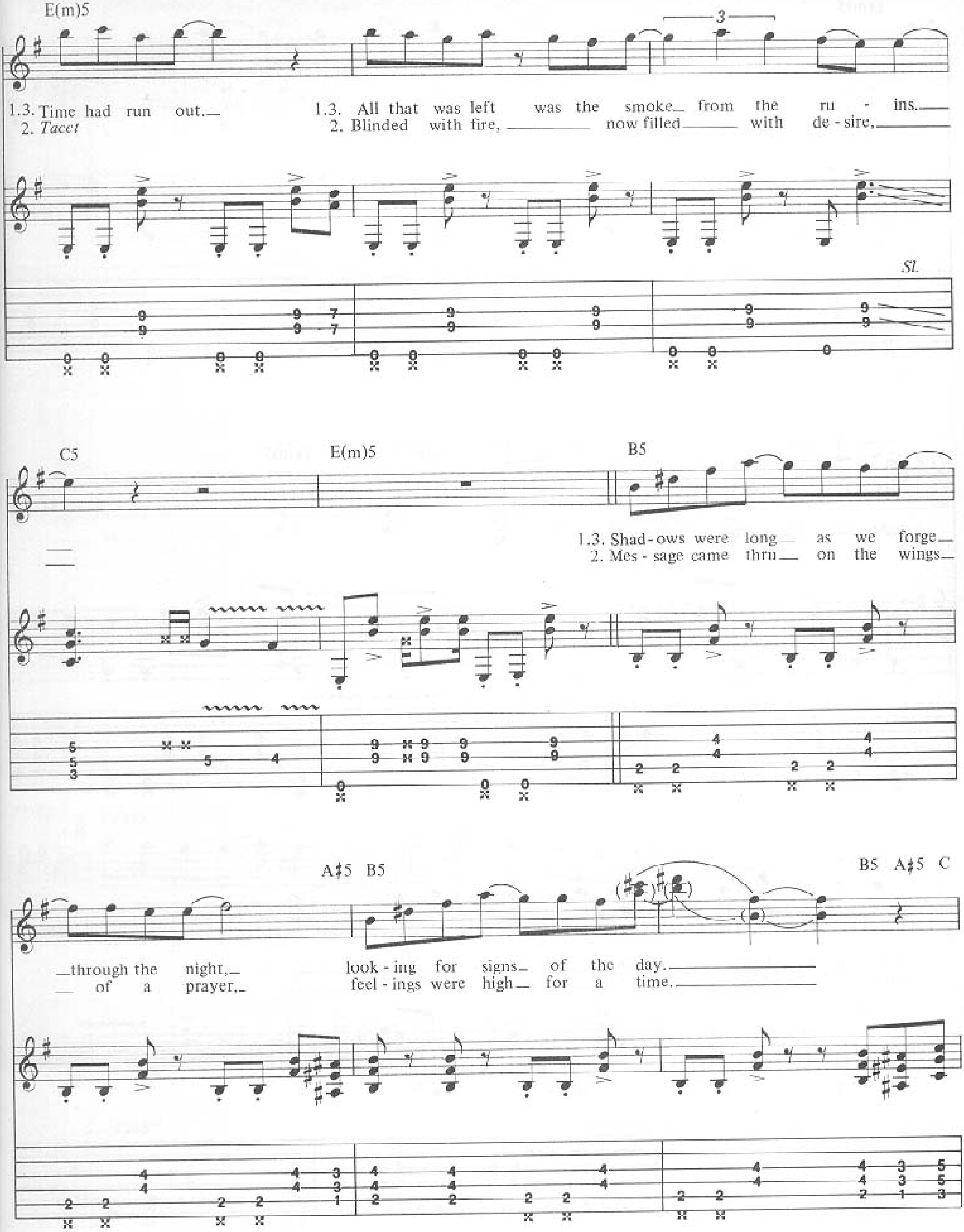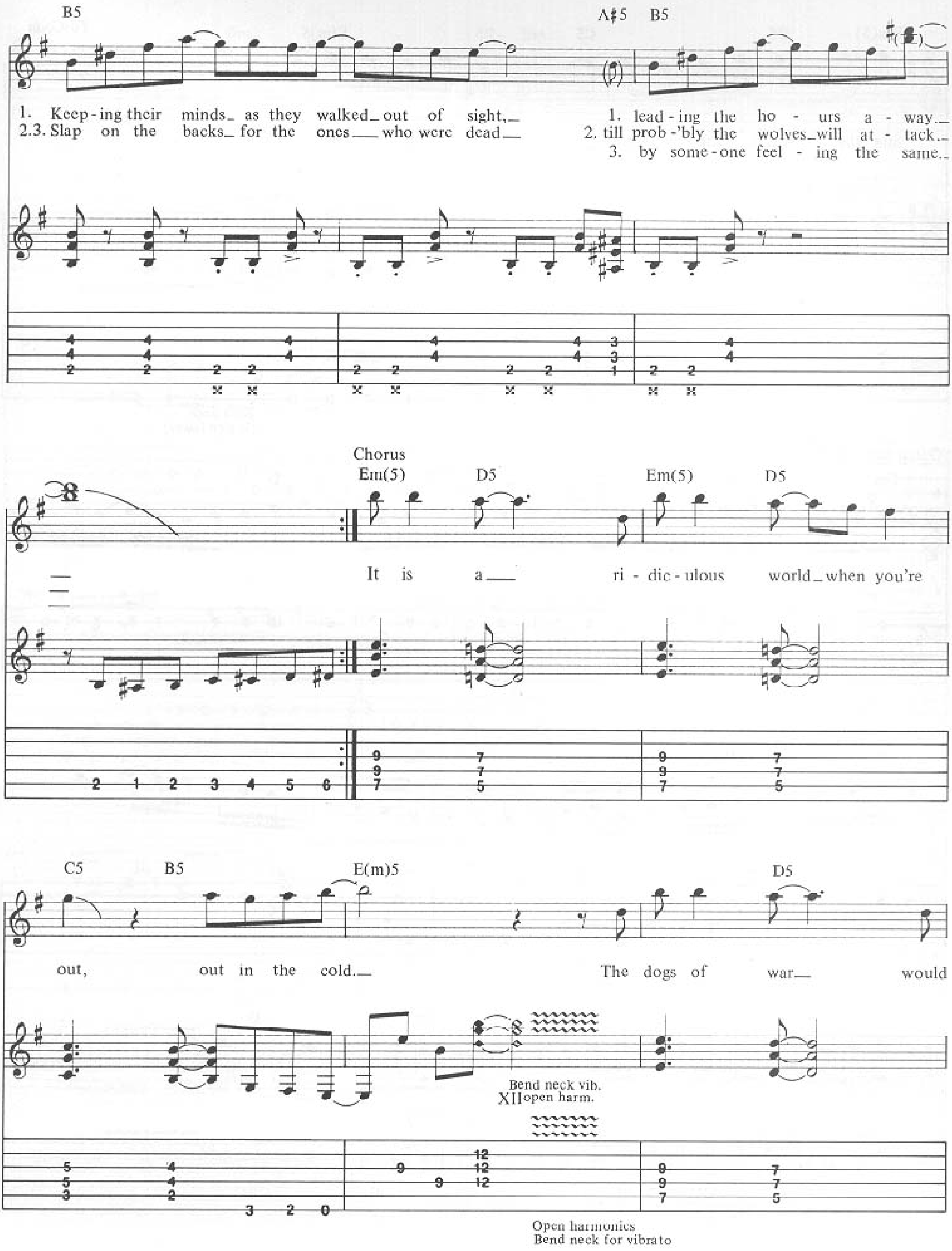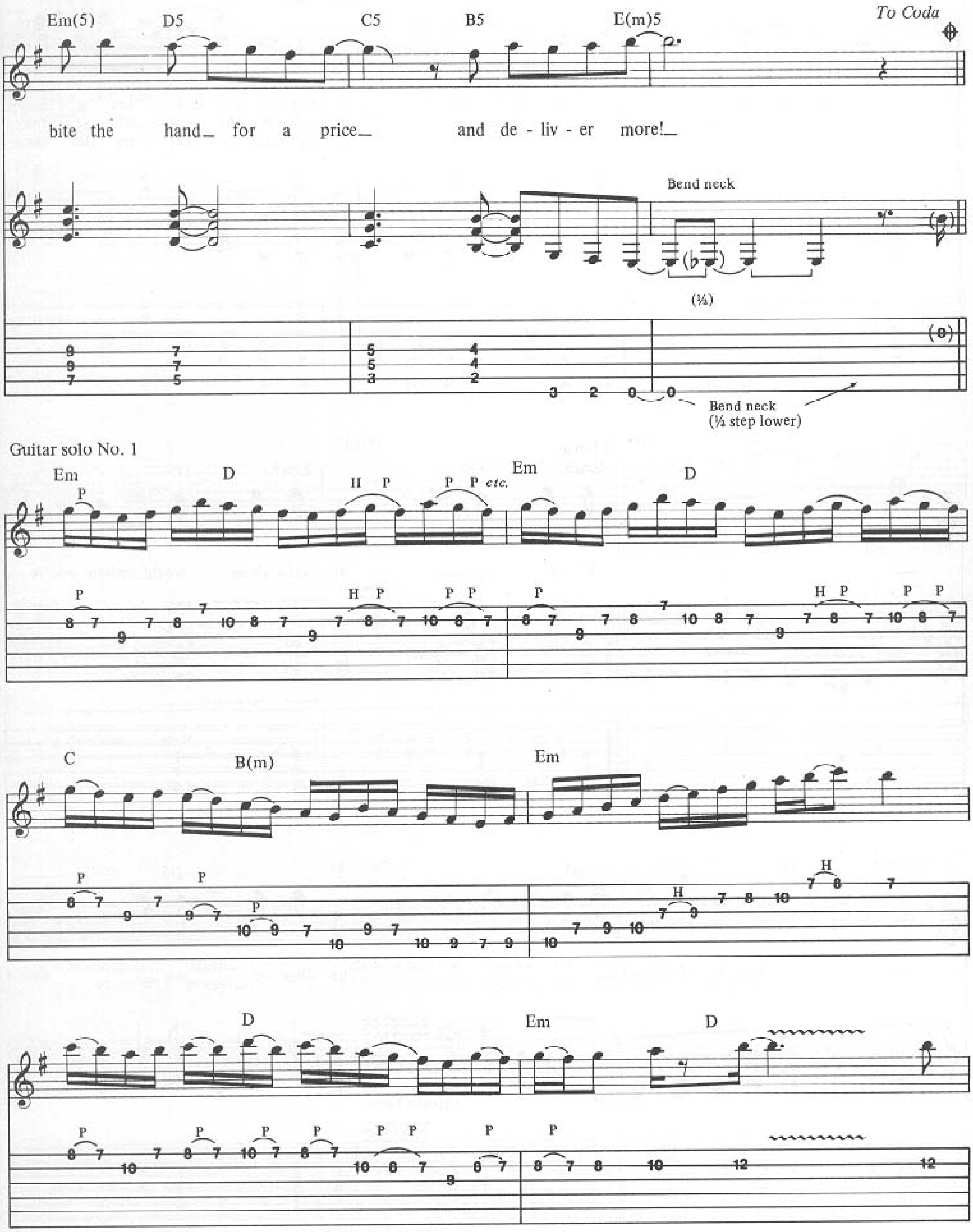





(E)
8va
Full
3
1/2
(Slight bend)
(-1/2)
Sl.
(Em)
P.S.
H
(E)
(Em)
P
C
B(m)
Am
(Em)


(E)
8va
Full
Full
(Em)
Full
(= ½)
3
P
C5
loco
B5
A5
E5
Verse
E(m)5
C5
B5
A5
1. (There's) noth - ing worth tak - ing, all was for - sak - en,
D.S. (Their) mis - sion com - plet - ed (their) in - nards de - plet - ed,
(Muted)
(Use guitar Figure A For D.S.)
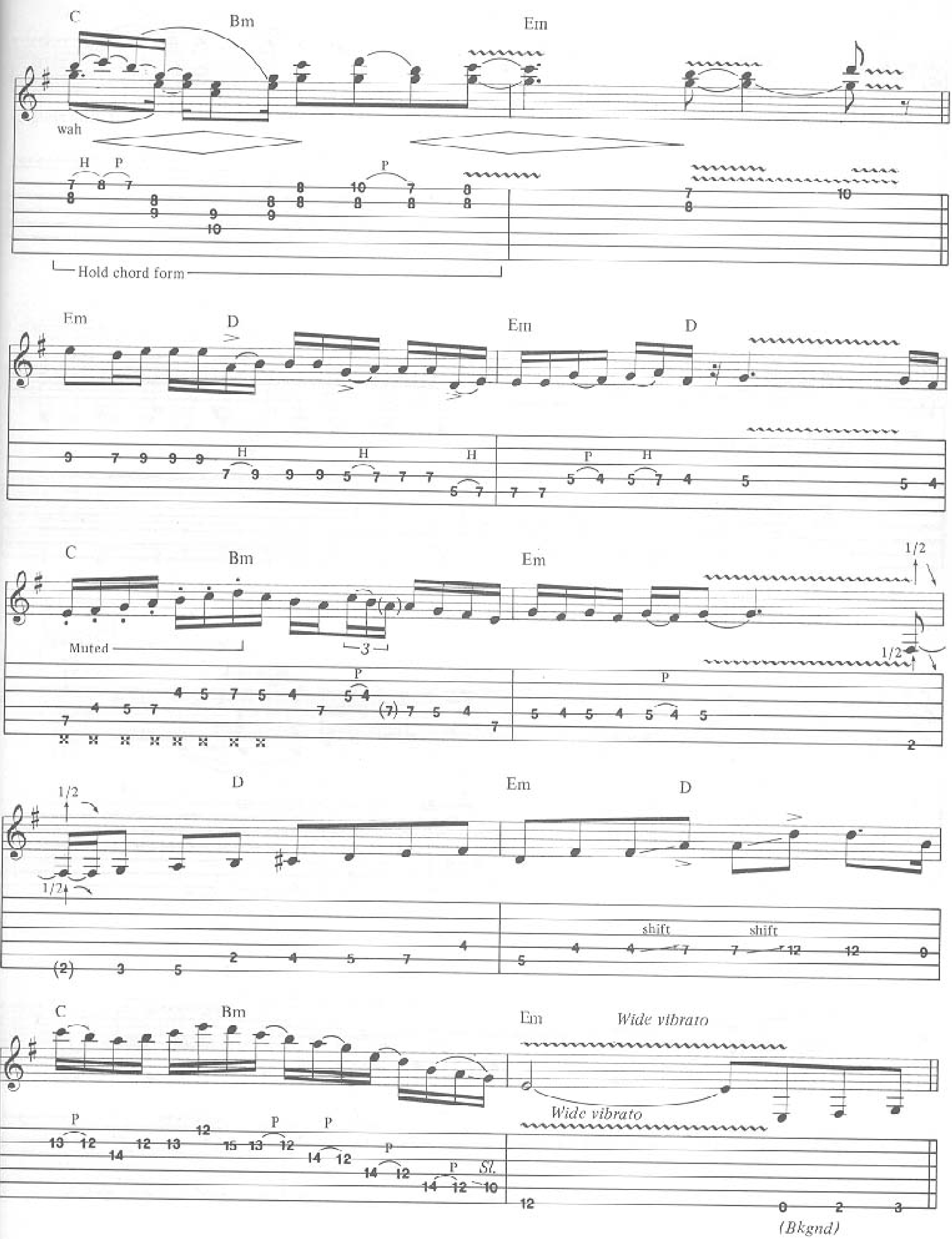

E(m)5
Here on the bright side,
caught in the spot - light.
C5 G/B A5 E(m)5
Sl.
E(m)5 C5 B5 A5
1.3. Warn - ing de - layed, no chance of e - lud - ing,
2. Mis - sion com - plet - ed, all were de - feat - ed,
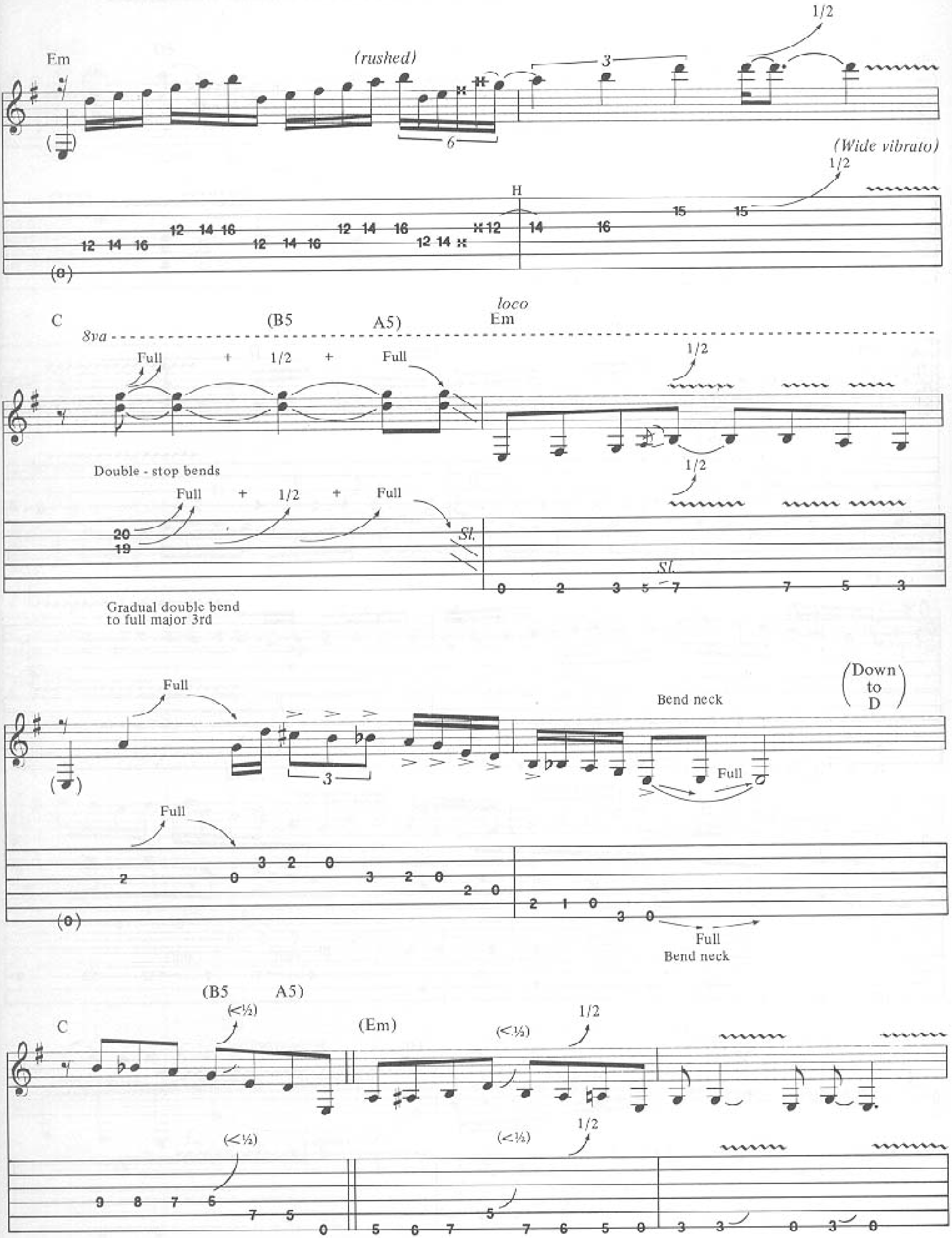

E(m)5
1.3. Time had run out.
2. Tacet
1.3. All that was left was the smoke from the ru - ins.
2. Blinded with fire, now filled with de - sire,
Sl.
C5
E(m)5
B5
1.3. Shad-ows were long as we forge
2. Mes - sage came thru on the wings
A♯5 B5
through the night, look - ing for signs of the day.
of a prayer, feel - ings were high for a time.
B5 A♯5 C


B5
A♯5 B5
1. Keep-ing their minds_ as they walked_ out of sight,_
2.3. Slap on the backs_ for the ones_ who were dead_
1. lead-ing the ho - urs a - way._
2. till prob-'bly the wolves_will at - tack._
3. by some-one feel - ing the same._
Chorus
Em(5) D5 Em(5) D5
It is a_ ri - dic - ulous world_when you're
C5 B5 E(m)5 D5
out, out in the cold._ The dogs of war_ would
Bend neck vib.
XII open harm.
Open harmonics
Bend neck for vibrato
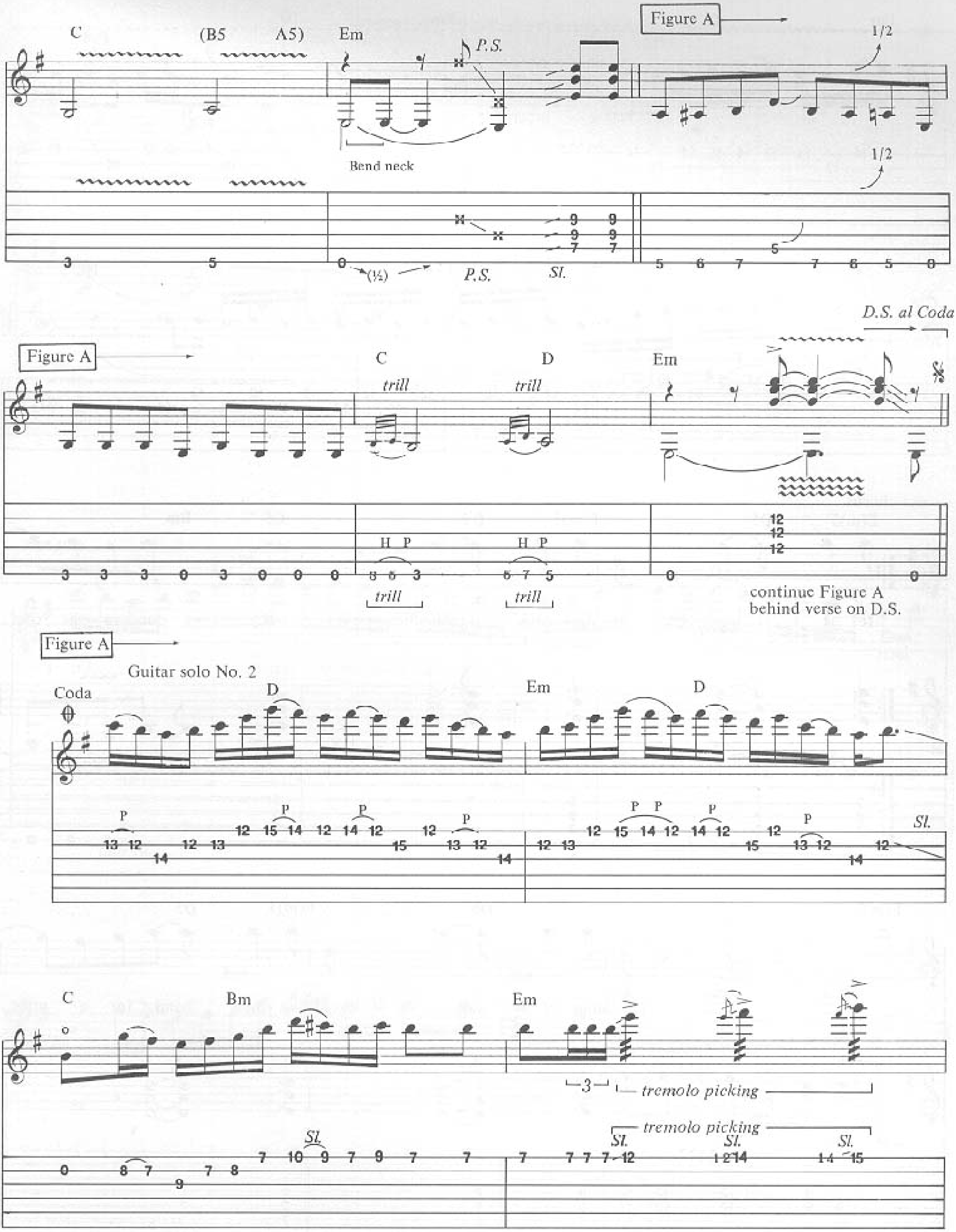

Em(5)
D5
C5
B5
E(m)5
To Coda
bite the hand_ for a price_ and de - liv - er more!_
Bend neck
(¼)
Bend neck
(¼ step lower)
Guitar solo No. 1
Em
D
Em
D
C
B(m)
Em
D
Em
D
H P P P etc.
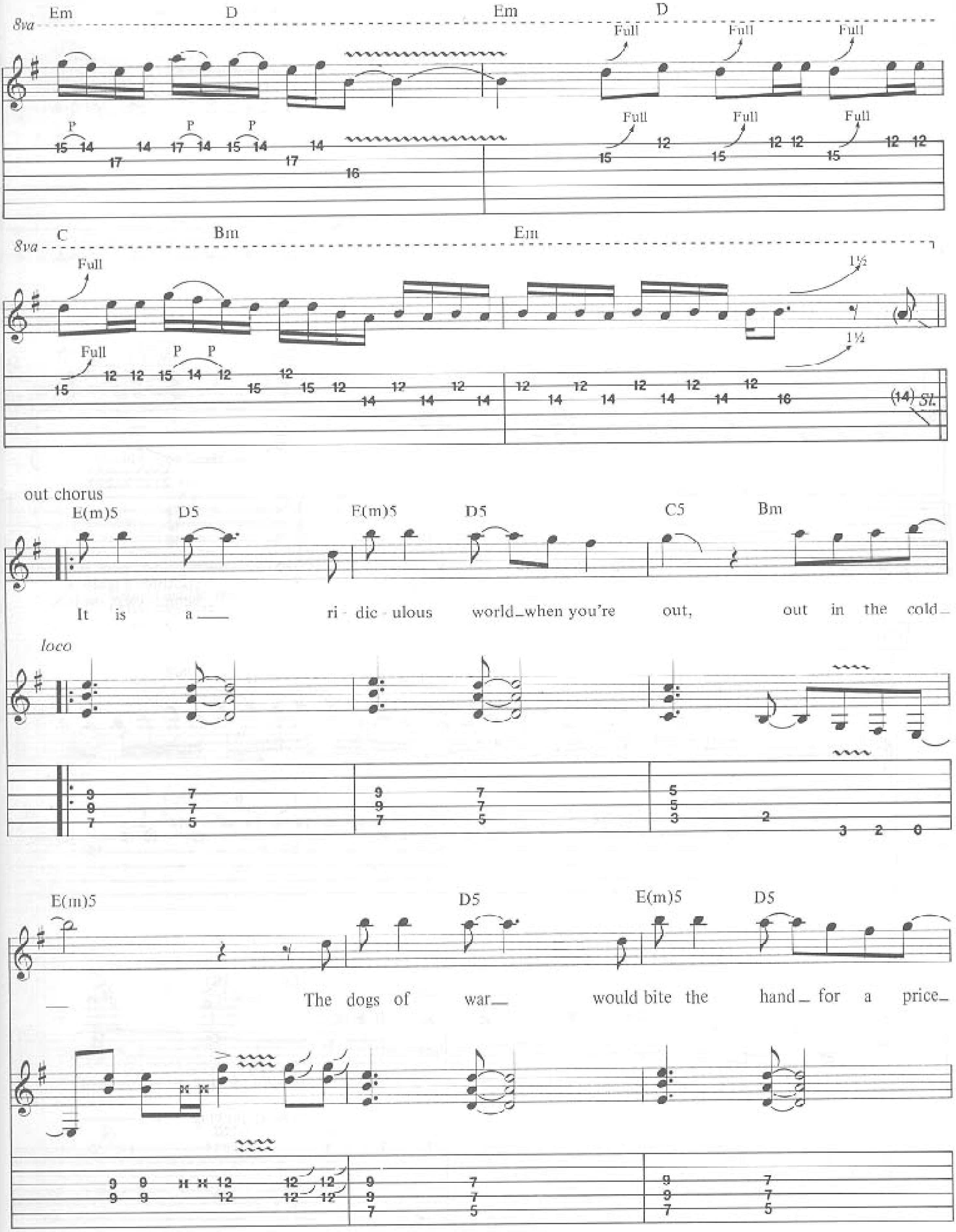
Note: Use filtering of wah to vary timbre of chordal forms. Rock the pedal gradually to change tonal emphasis.
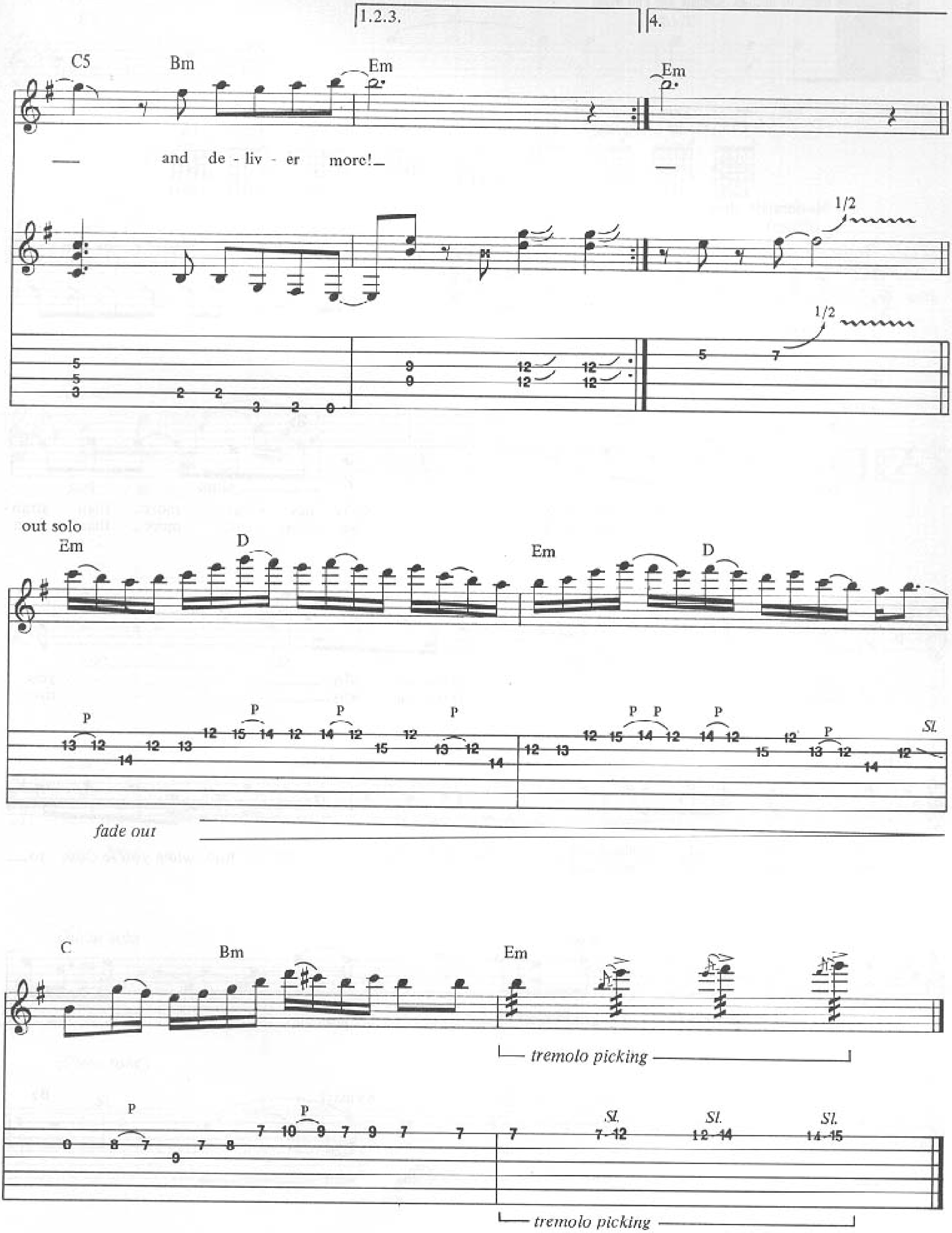




Em
(rushed)
1/2
(Wide vibrato)
H
C
(B5
A5)
loco
Em
8va
Full
1/2
Full
Double - stop bends
Sl.
Gradual double bend
to full major 3rd
Full
Bend neck
(Down to D)
Full
Bend neck
(B5
A5)
C
(<½)
(Em)
1/2


C
(B5
A5)
Em
P.S.
Figure A
1/2
Bend neck
(½)
P.S.
Sl.
D.S. al Coda
Figure A
C
D
Em
trill
H P
continue Figure A
behind verse on D.S.
Figure A
Guitar solo No. 2
Coda
D
Em
D
P
Sl.
C
Bm
Em
tremolo picking
Sl.
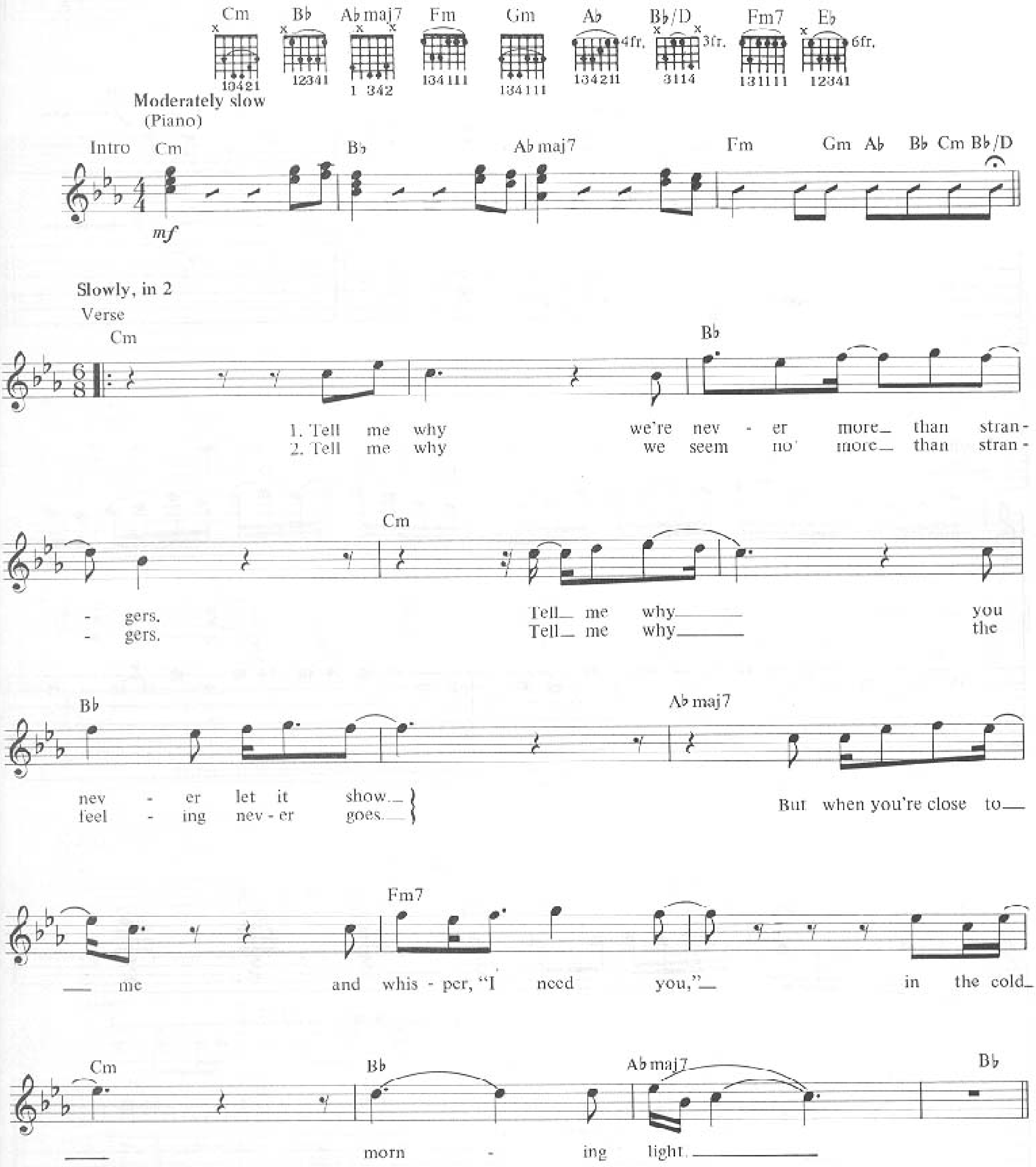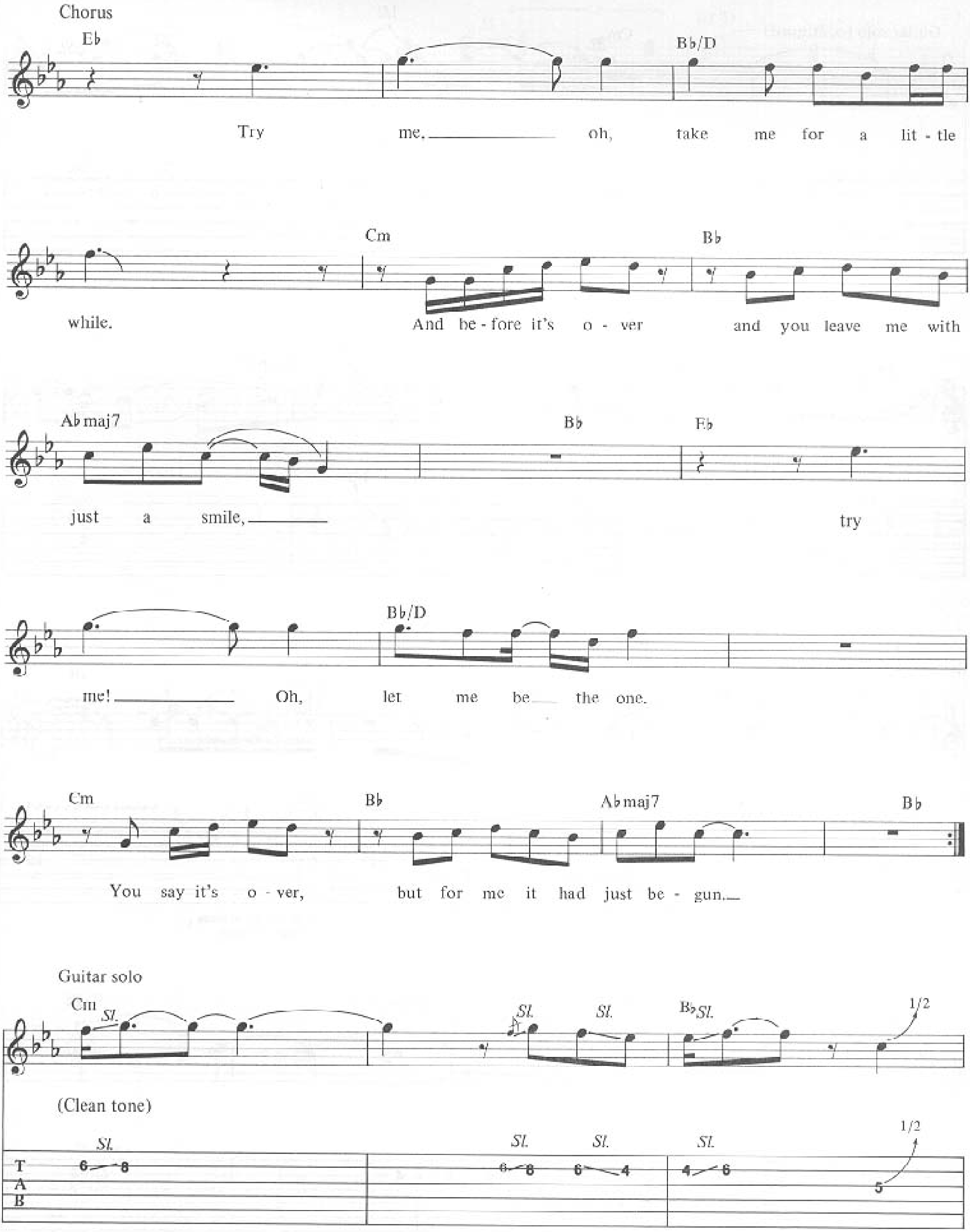


8va
Em
D
Em
D
Full
C
Bm
Em
1½
Sl.
out chorus
E(m)5
D5
E(m)5
D5
C5
Bm
It is a ___ ri - dic - ulous world _ when you're out, out in the cold _
loco
E(m)5
D5
E(m)5
D5
___ The dogs of war ___ would bite the hand _ for a price _
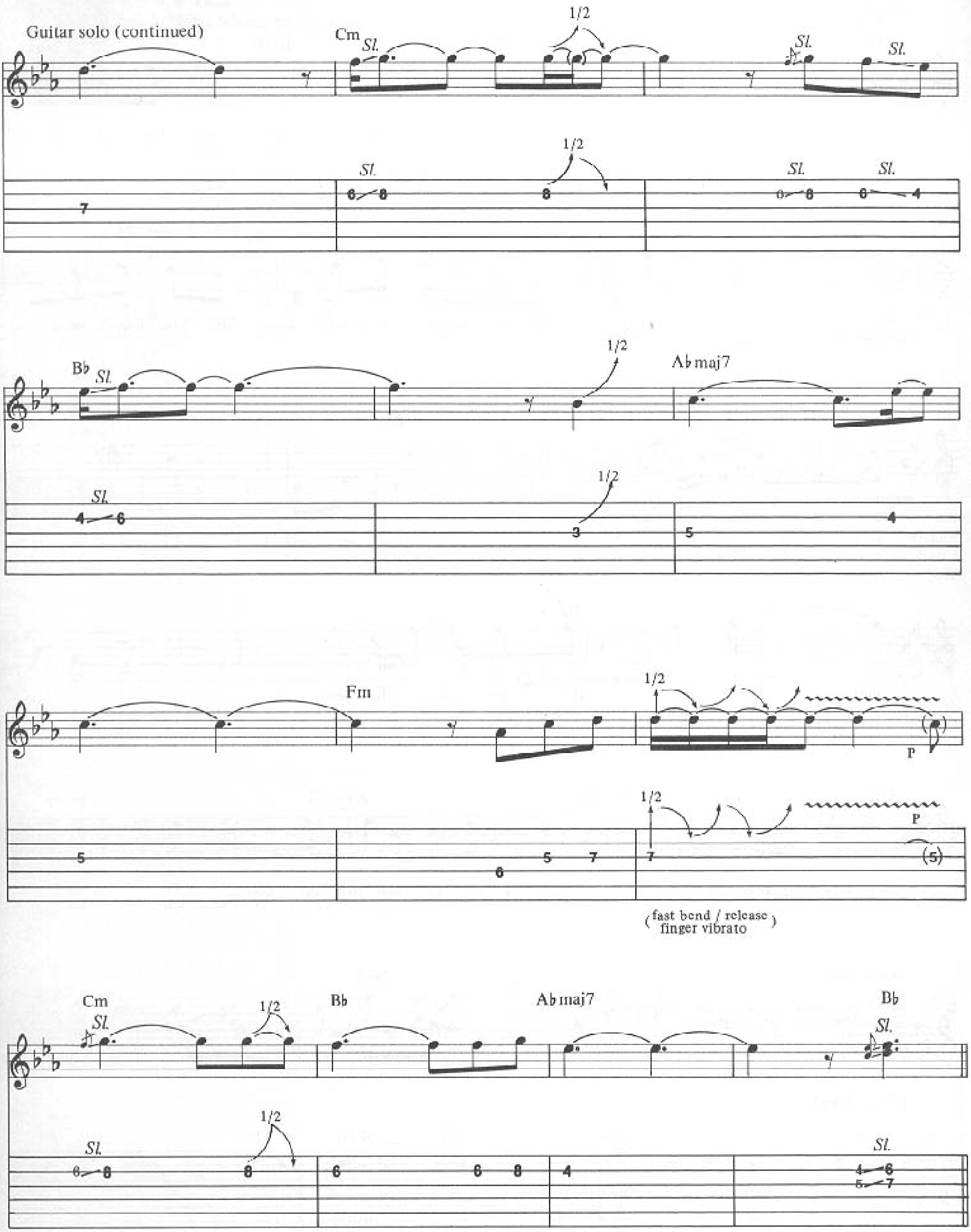

1.2.3.
4.
C5
Bm
Em
and de - liv - er more!
out solo
Em
D
Em
D
fade out
C
Bm
Em
tremolo picking
tremolo picking
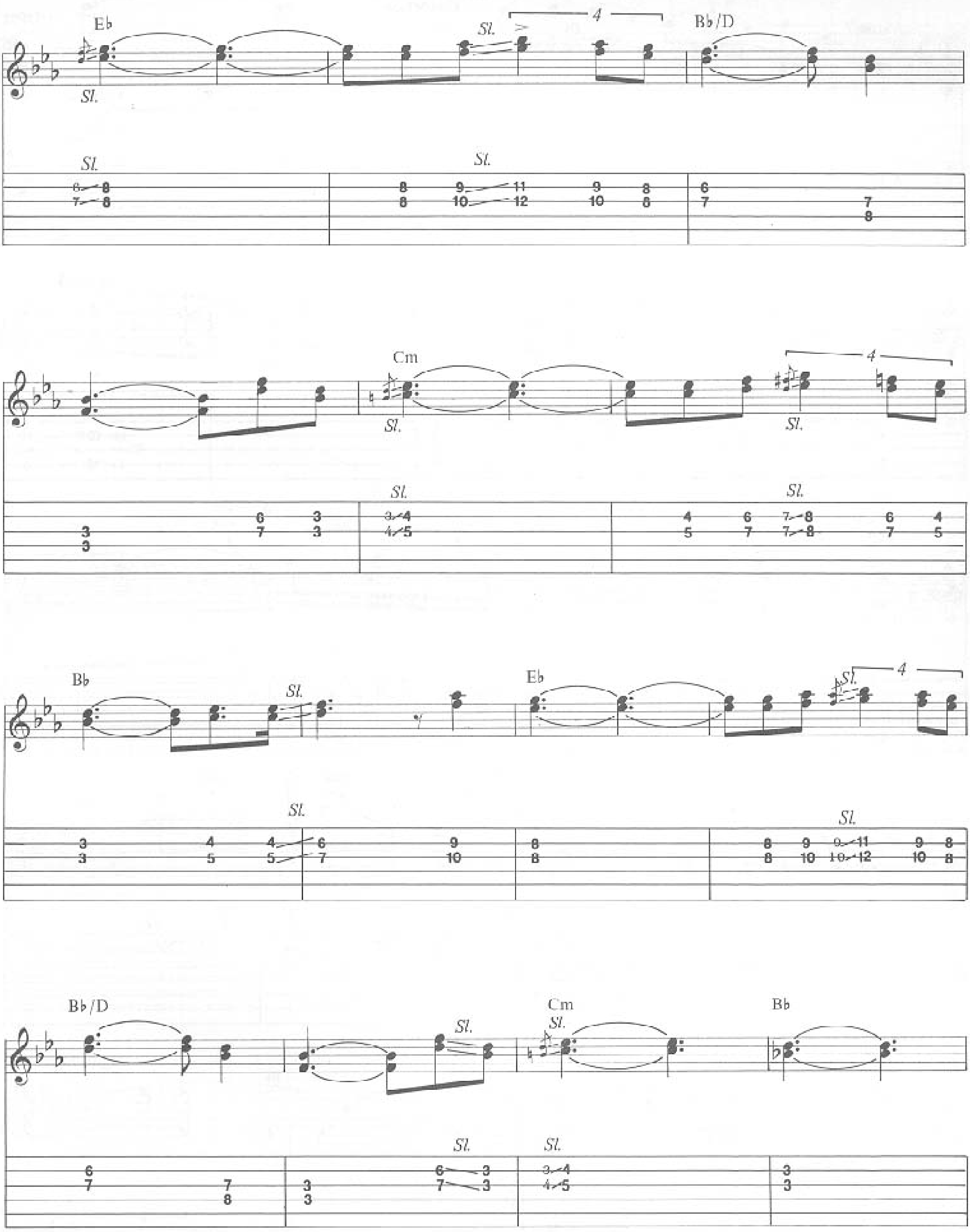
TRY ME

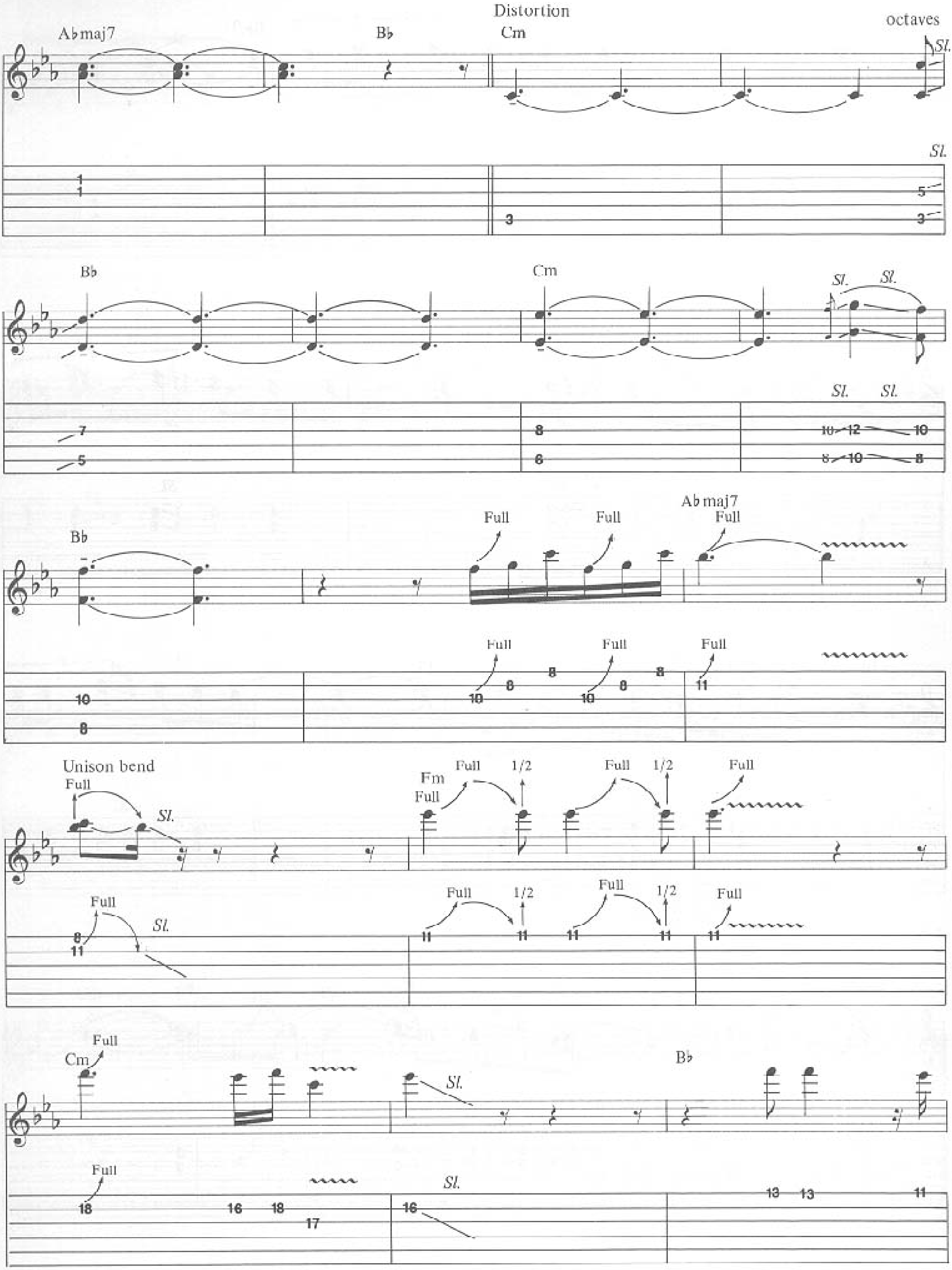
Words and Music by Michael Schenker and Phil Mogg
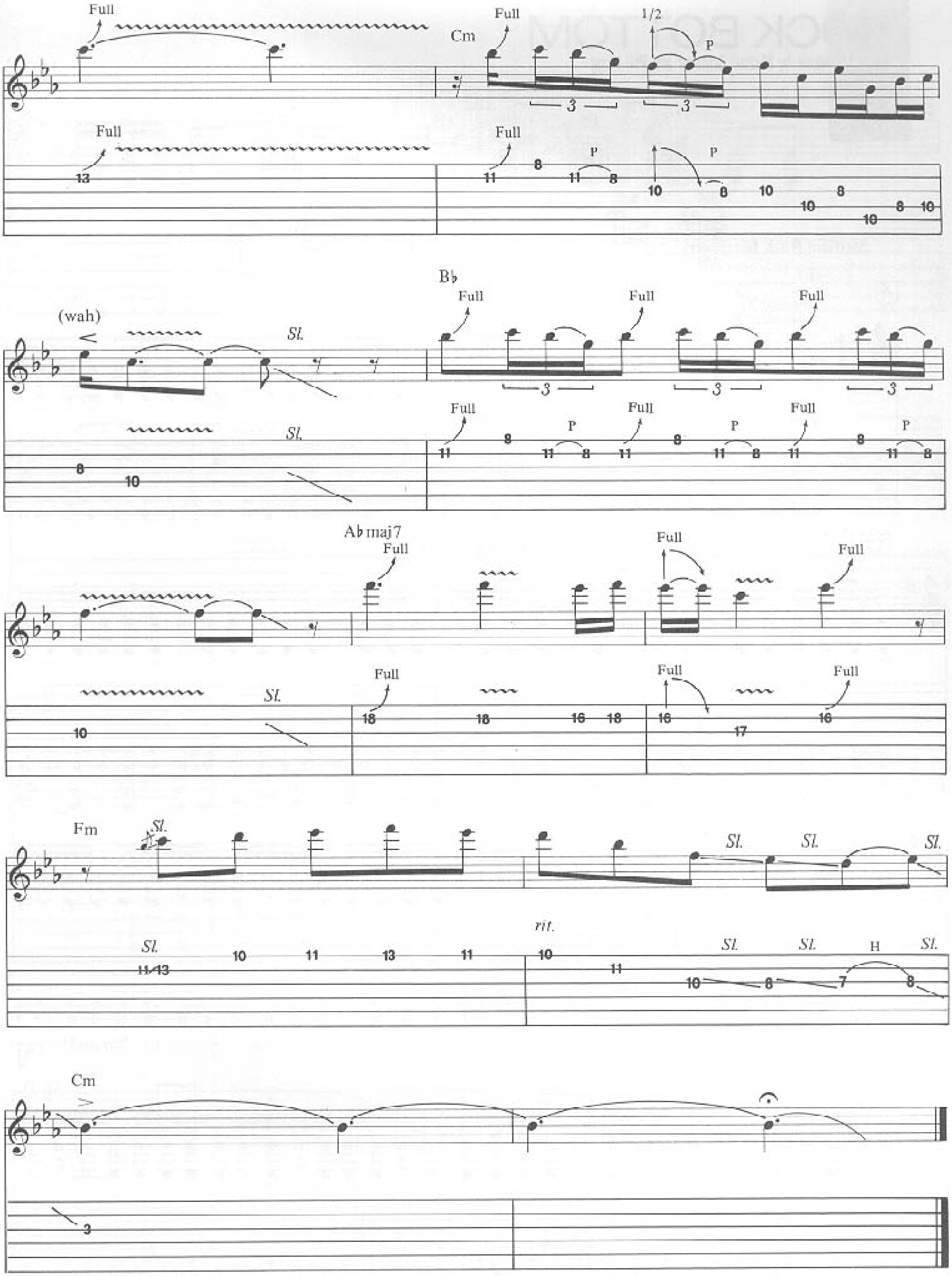



Chorus
E♭
B♭/D
Try me, oh, take me for a lit - tle
Cm
B♭
while. And be - fore it's o - ver and you leave me with
A♭maj7
B♭
E♭
just a smile, try
B♭/D
me! Oh, let me be the one.
Cm
B♭
A♭maj7
B♭
You say it's o - ver, but for me it had just be - gun.
Guitar solo
Cm
Sl.
B♭
1/2
(Clean tone)
T
A
B
6 8 6 8 6 4 4 6 5


Guitar solo (continued)
Cm
Sl.
1/2
Bb
Ab maj7
Fm
P
(fast bend / release
finger vibrato)
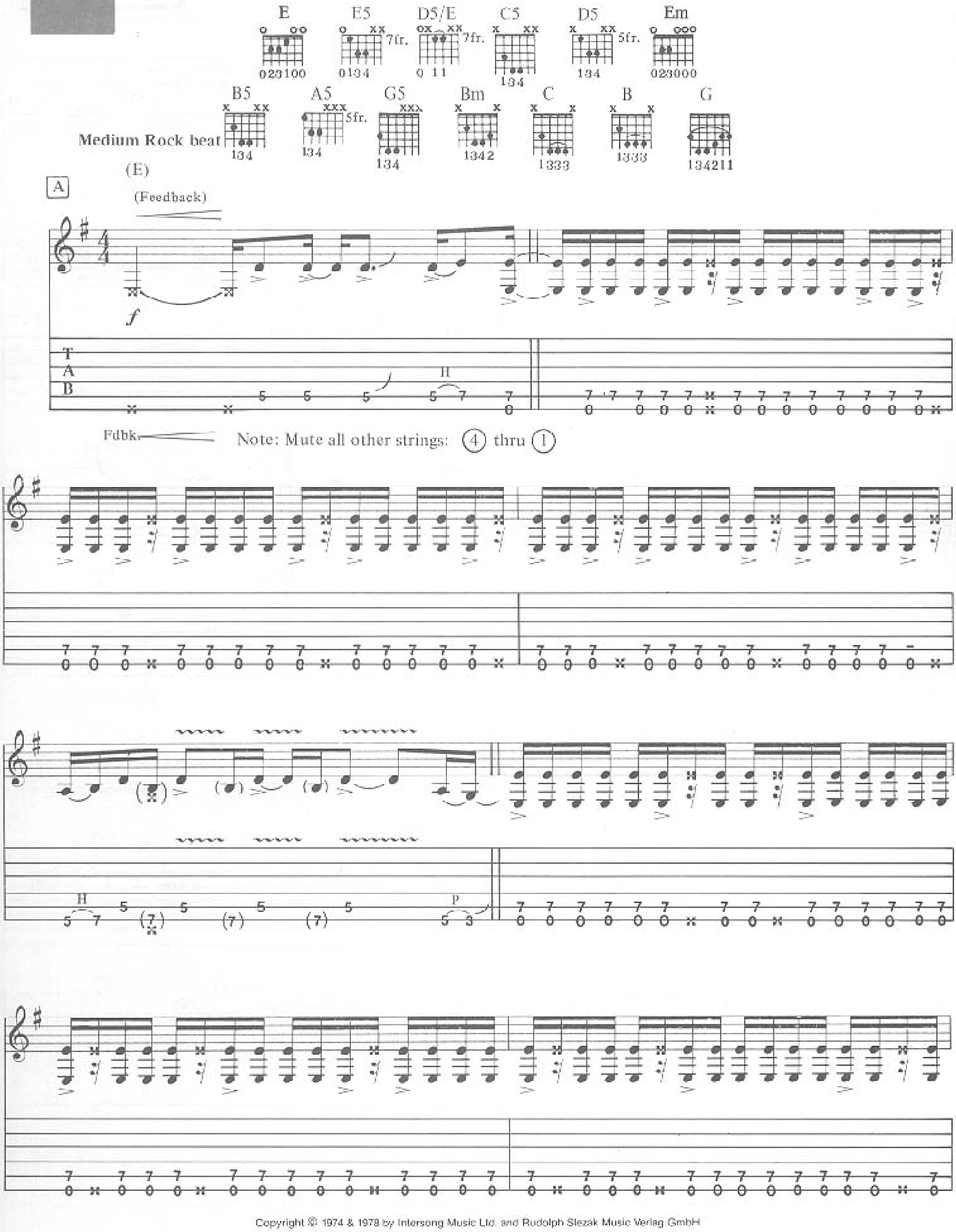

Eb
Sl.
4
Bb/D
Cm
Sl.
4
Bb
Sl.
Eb
Sl.
4
Bb/D
Sl.
Cm
Sl.
Bb
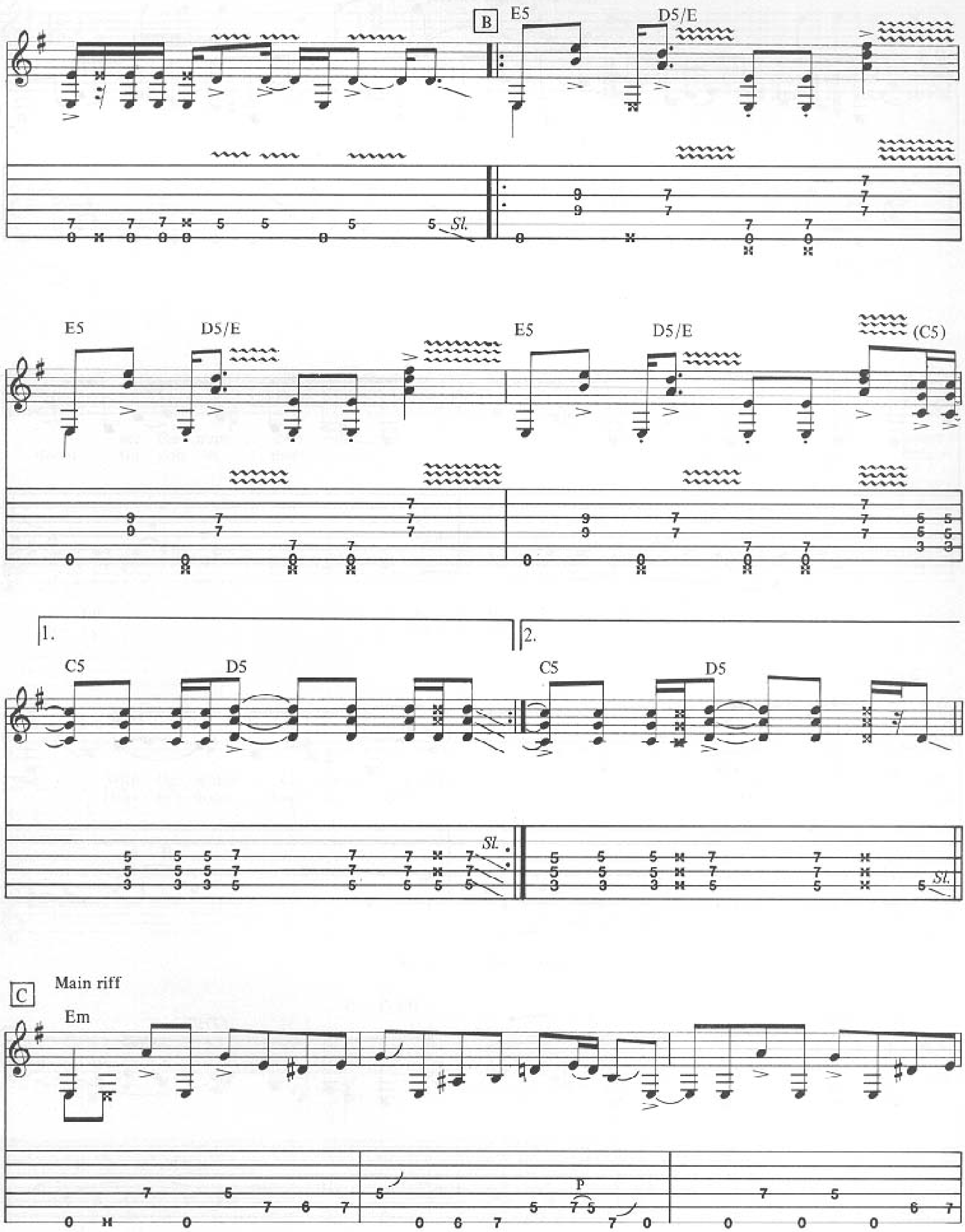

A♭maj7
B♭
Distortion
Cm
octaves
Sl.
B♭
Cm
Sl.
Sl.
B♭
Full
Full
A♭maj7
Full
Unison bend
Full
Sl.
Fm
Full
Full
1/2
Full
1/2
Full
Cm
Full
Sl.
B♭
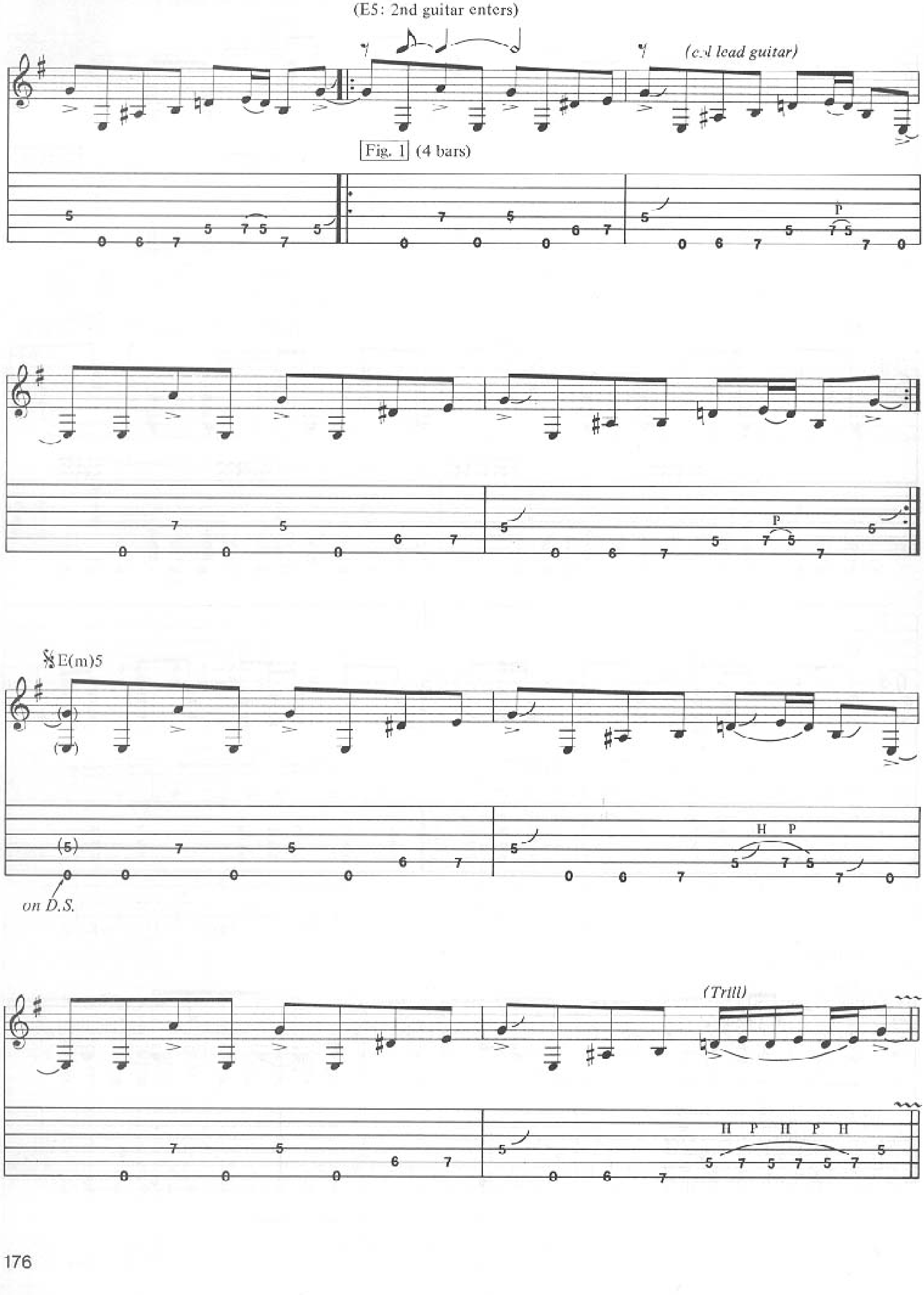

Full
Cm
1/2
P
B♭
(wah)
Sl.
A♭maj7
Fm
rit.
H
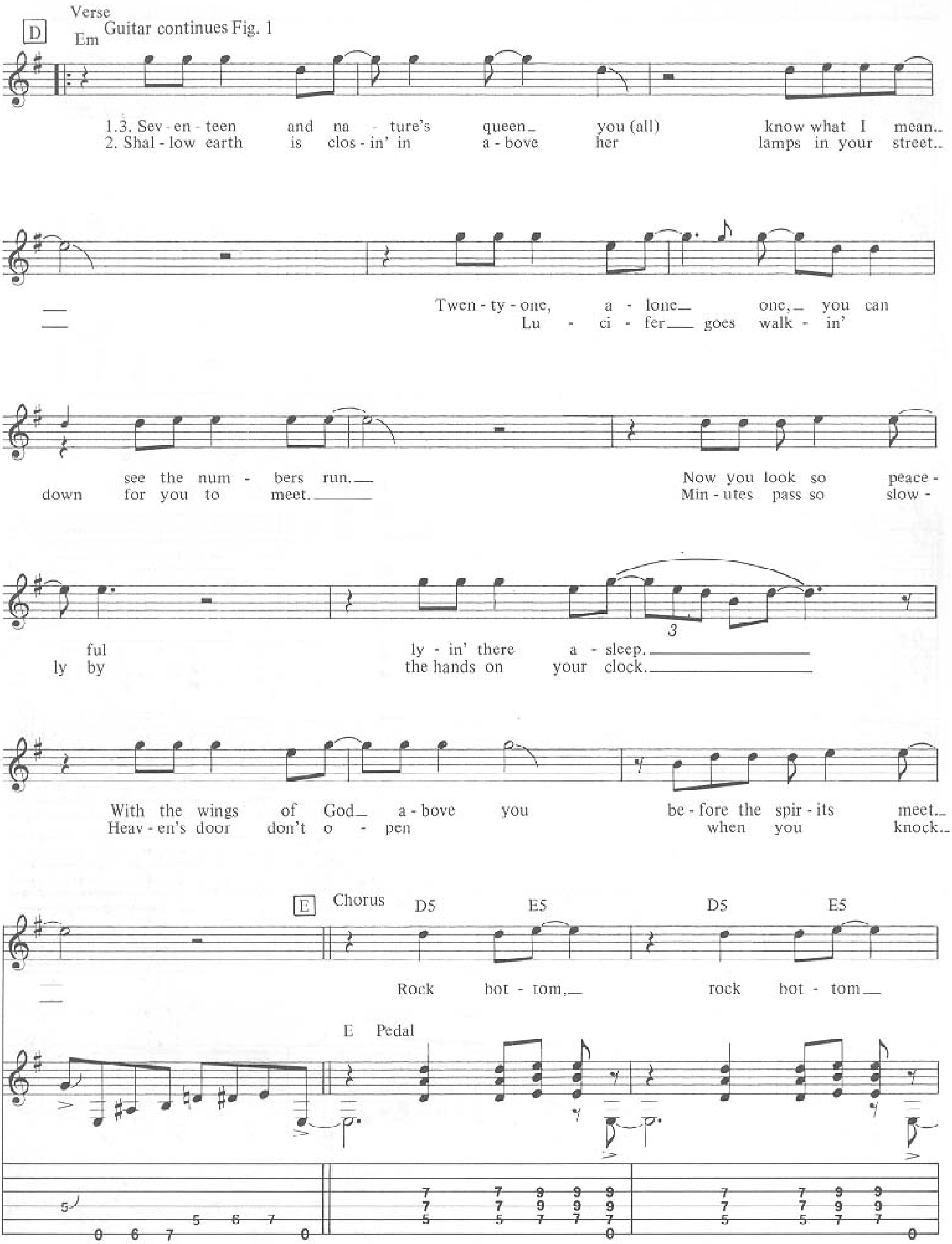
ROCK BOTTOM
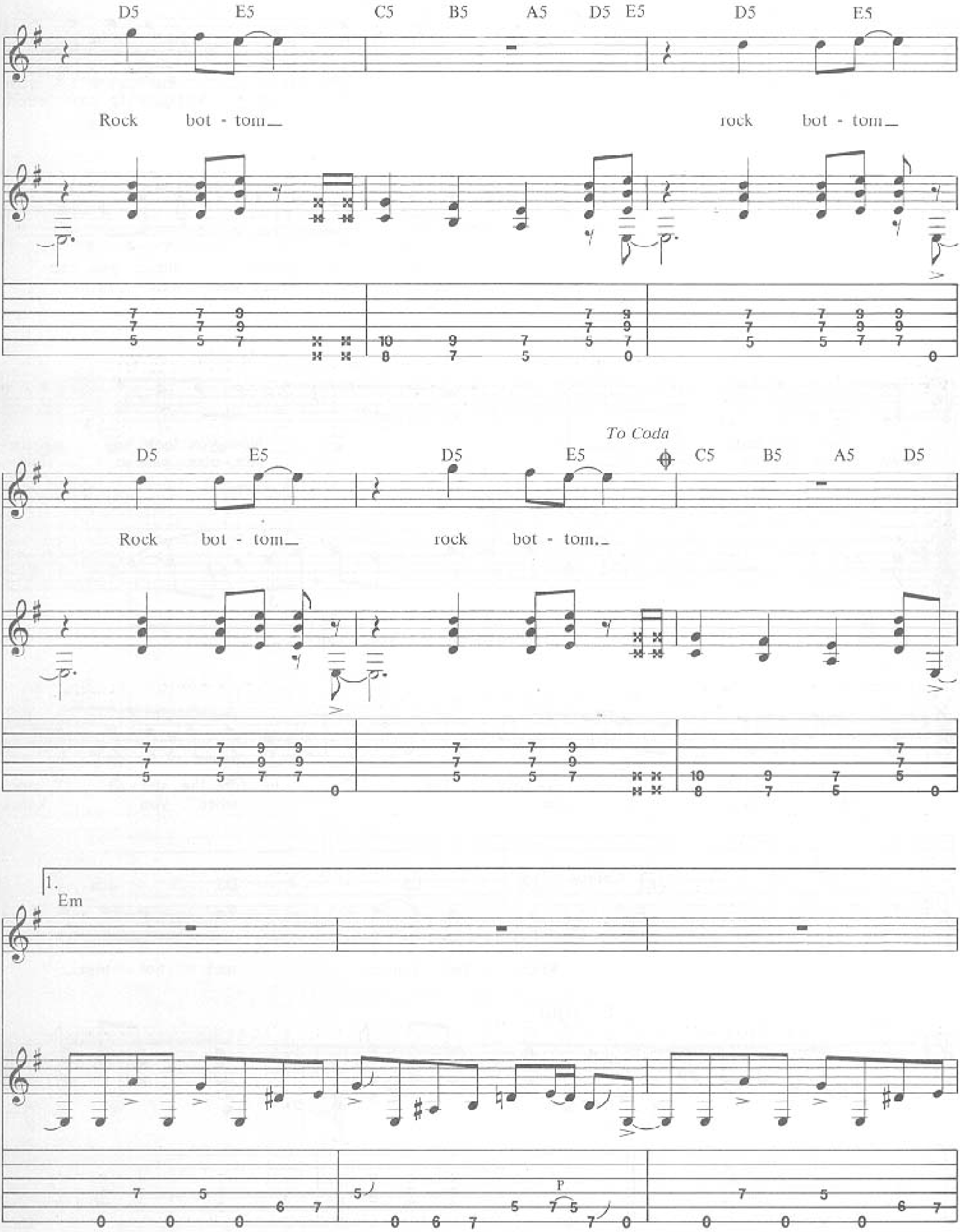
Words and Music by Michael Schenker and Phil Mogg
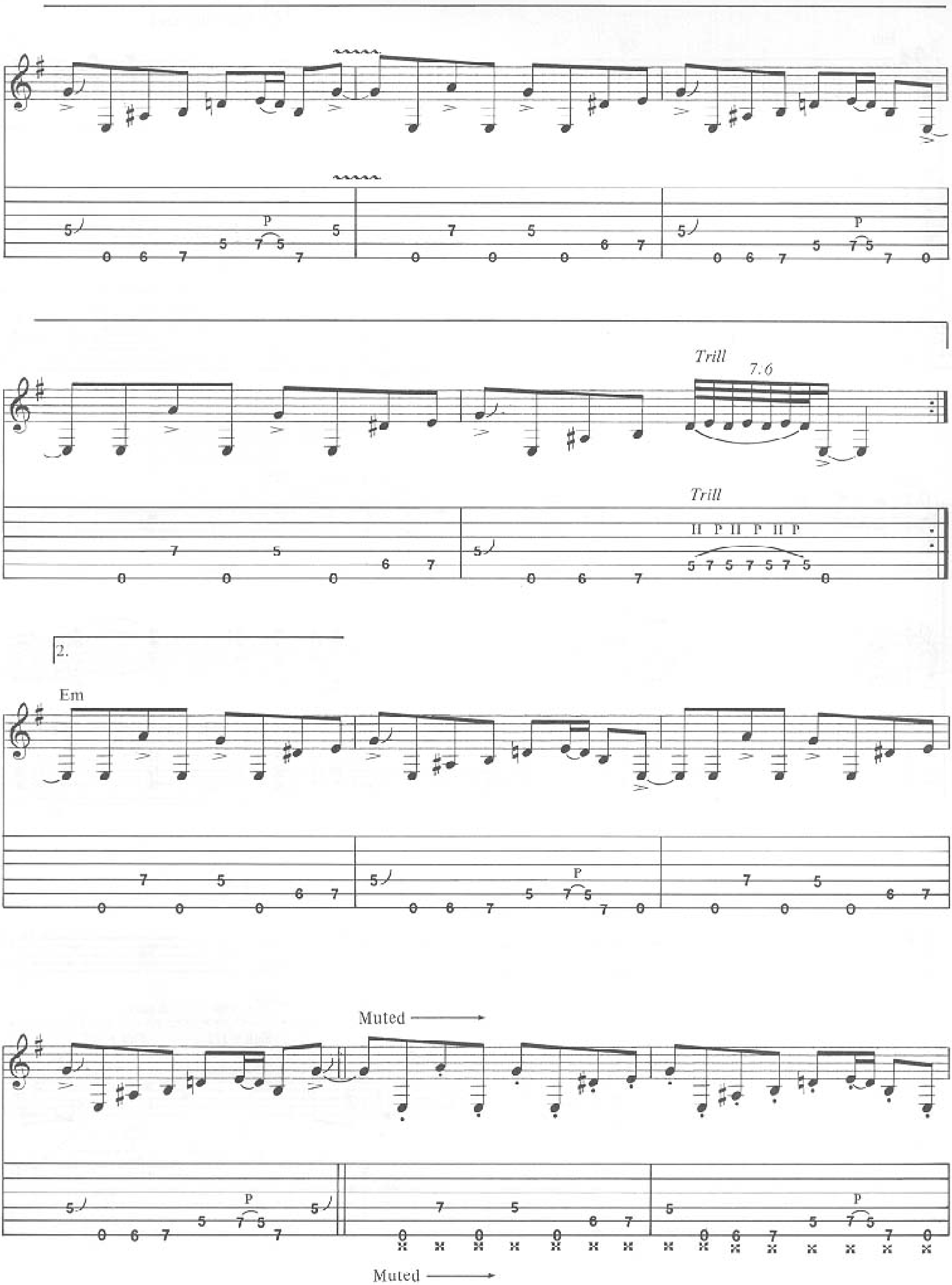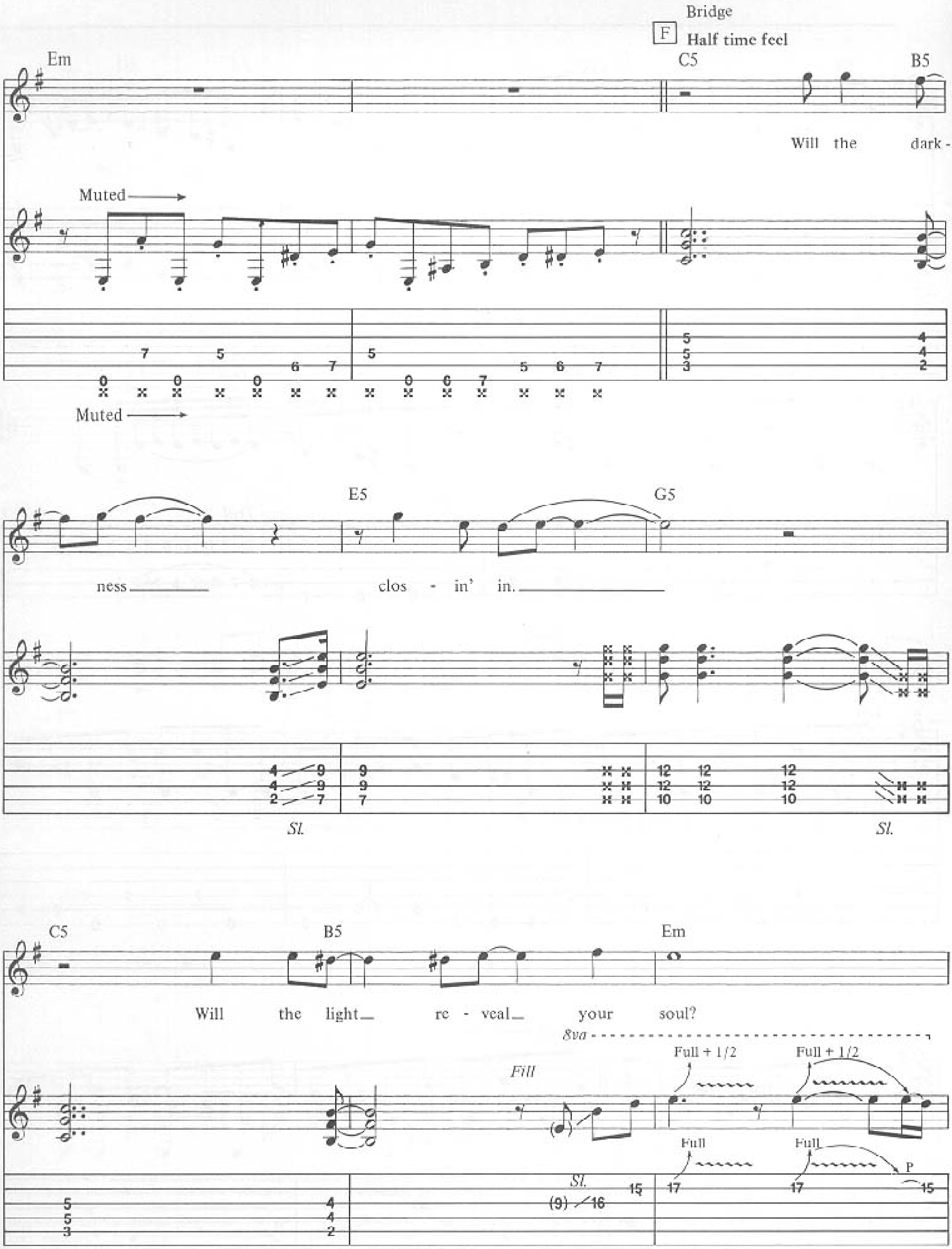



B
E5
D5/E
Sl.
E5
D5/E
E5
D5/E
(C5)
1.
2.
C5
D5
C5
D5
Sl.
Sl.
C
Main riff
Em
P
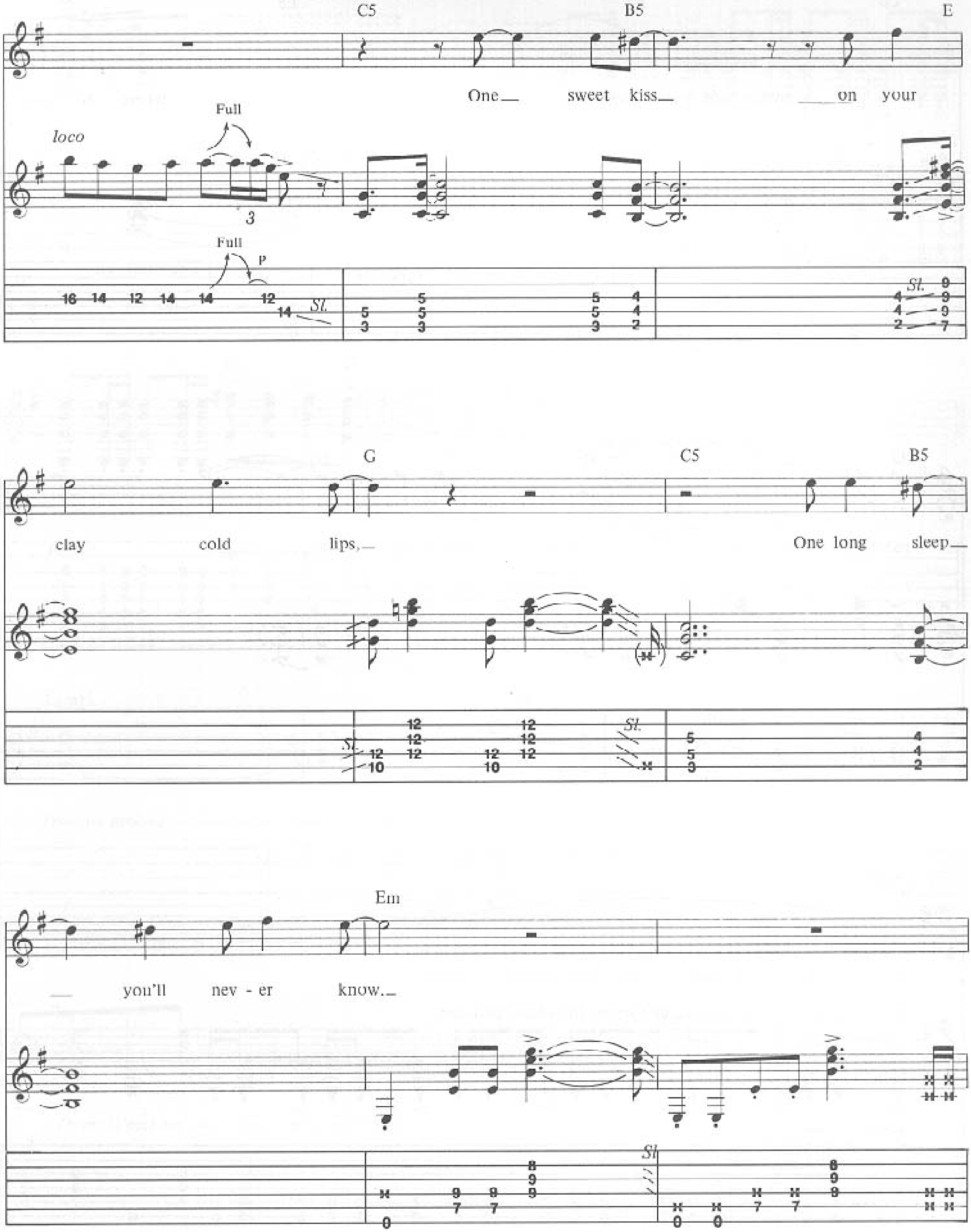

(E5: 2nd guitar enters)
lead guitar)
Fig. 1 (4 bars)
E(m)5
on D.S.
(Trill)
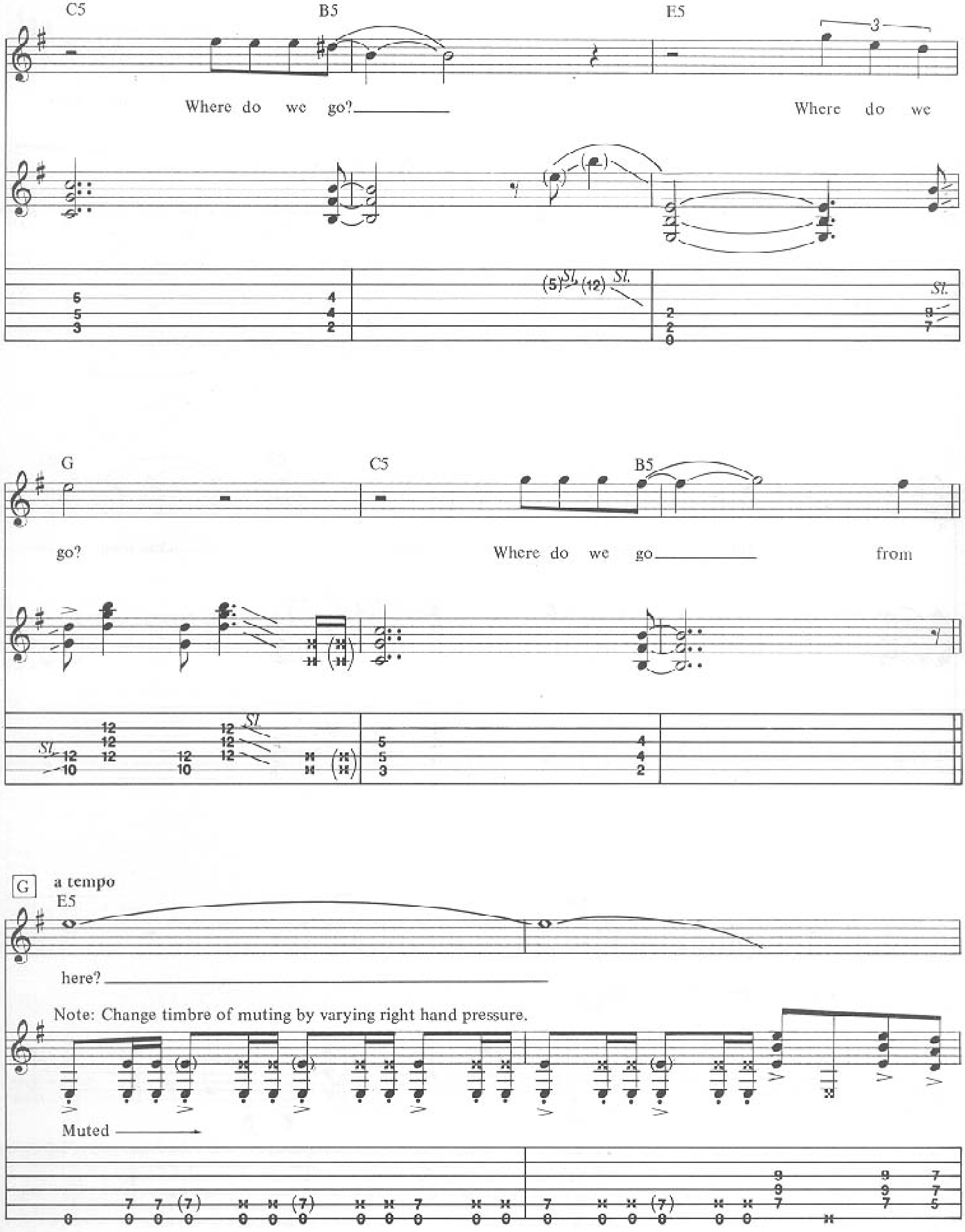

D
Verse
Em
Guitar continues Fig. 1
1.3. Sev - en - teen and na - ture's queen_ you (all) know what I mean_
2. Shal - low earth is clos - in' in a - bove her lamps in your street_
Twen - ty - one, a - lone_ one,_ you can
Lu - ci - fer_ goes walk - in'
see the num - bers run._
down for you to meet._
Now you look so peace -
Min - utes pass so slow -
ful
ly by
ly - in' there a - sleep._
the hands on your clock._
With the wings of God_ a - bove you
Heav - en's door don't o - pen
be - fore the spir - its meet._
when you knock._
E
Chorus
D5 E5 D5 E5
Rock bot - tom,_ rock bot - tom_
E Pedal

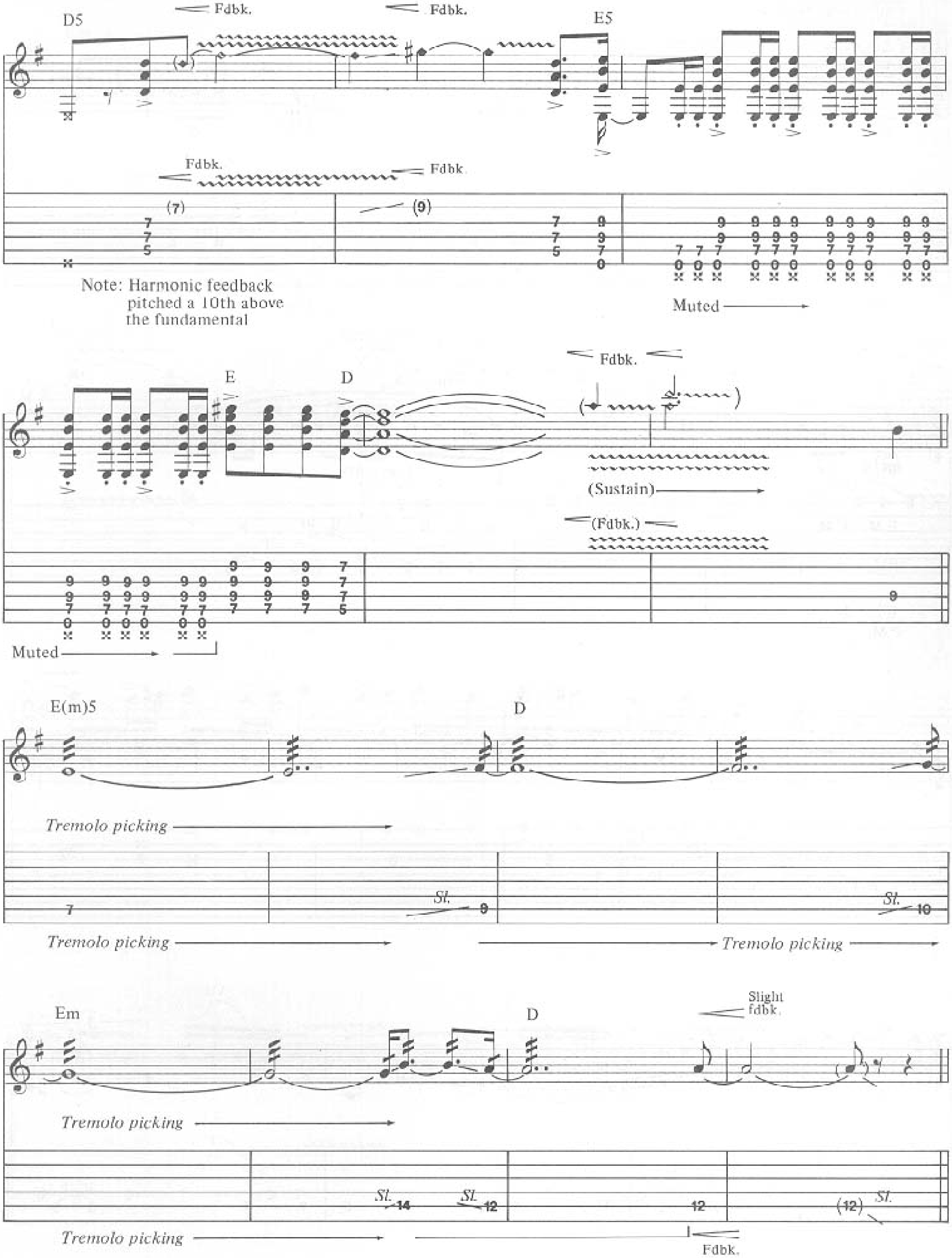

D5 E5 C5 B5 A5 D5 E5 D5 E5
Rock bot - tom rock bot - tom
To Coda
D5 E5 D5 E5 C5 B5 A5 D5
Rock bot - tom rock bot - tom.
1.
Em


Trill
7:6
Trill
H P H P H P
2.
Em
Muted
Muted
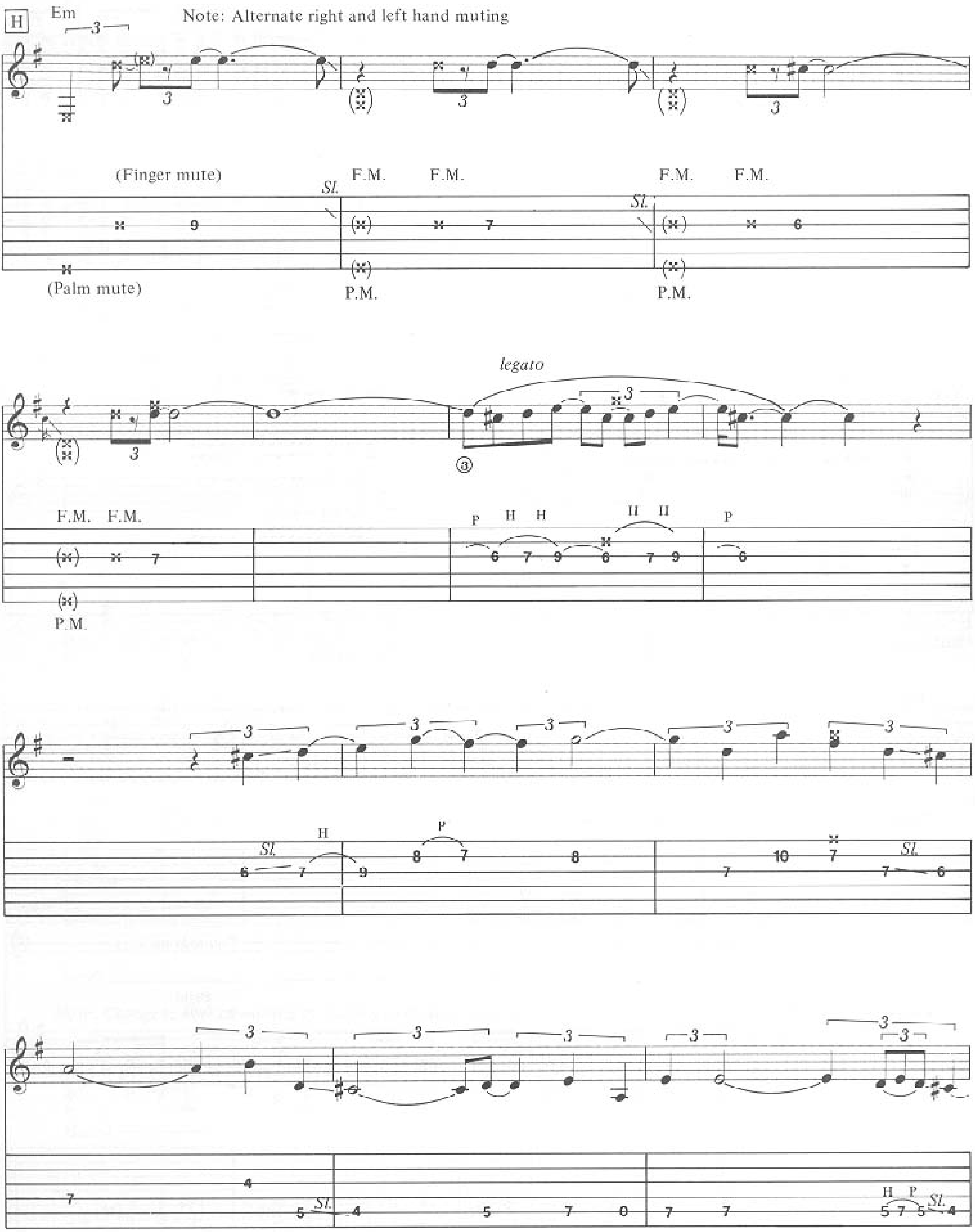

Bridge
F
Half time feel
Em
C5
B5
Will the dark -
Muted
Muted
ness
E5
G5
clos - in' in.
Sl.
Sl.
C5
B5
Em
Will the light re - veal your soul?
8va
Fill
Full + 1/2
Full + 1/2
Full
Full
P
Sl.
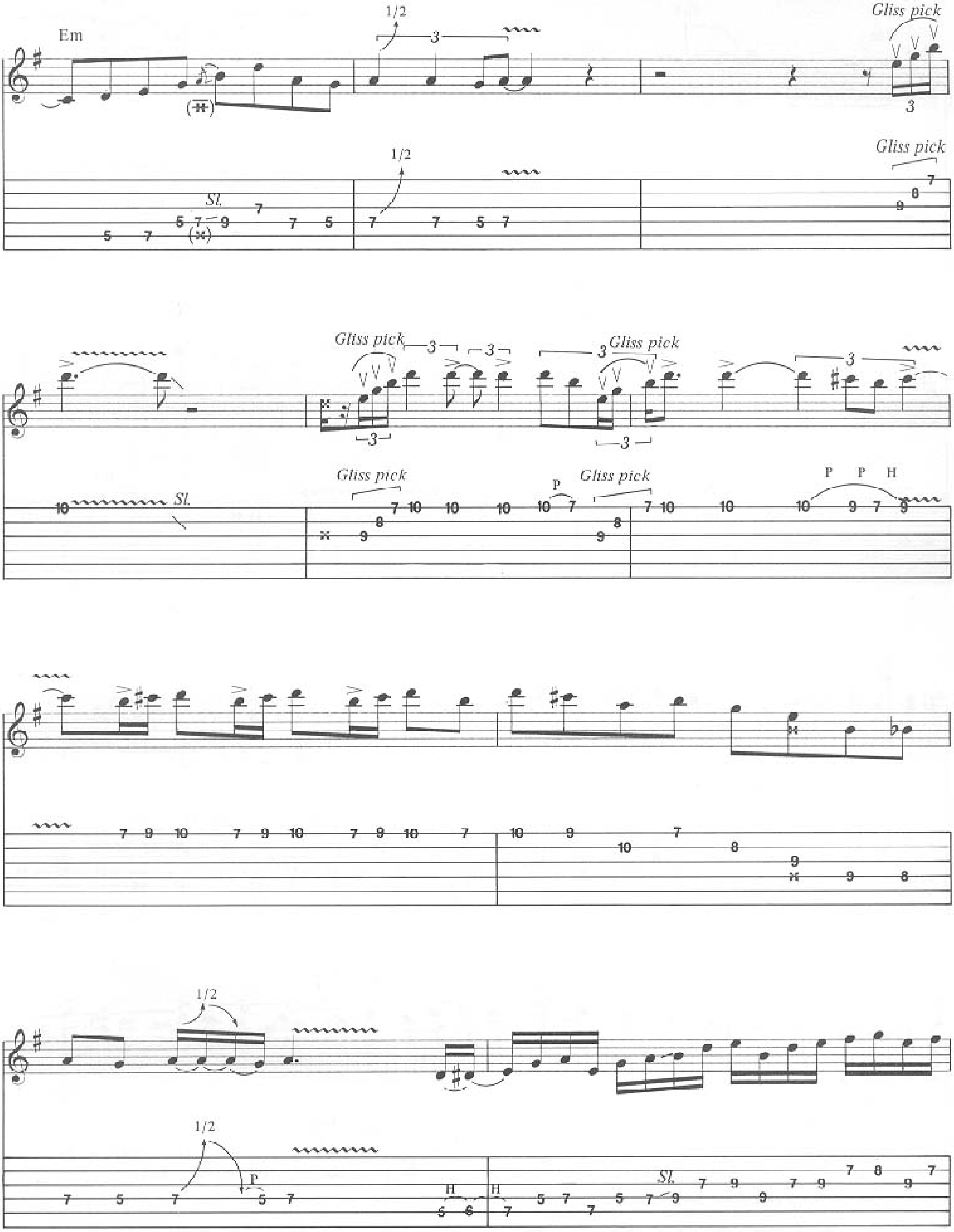

C5
B5
E
One sweet kiss on your
loco
Full
3
Full
P
Sl.
G
C5
B5
clay cold lips,
One long sleep
Sl.
Em
you'll nev - er know.
Sl.
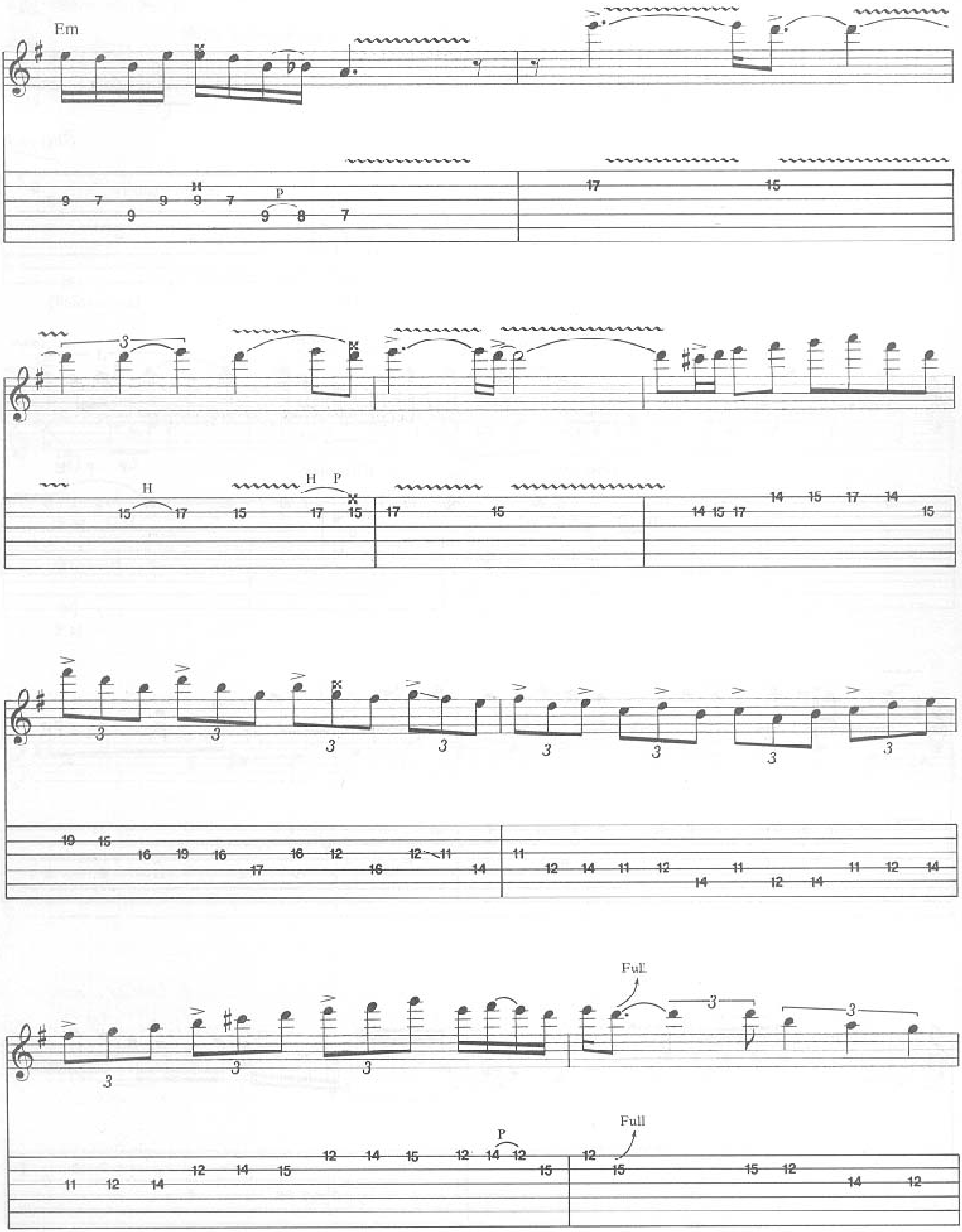

C5
B5
E5
3
Where do we go?
Where do we
Sl.
(5)
(12)
G
C5
B5
go?
Where do we go
from
G
a tempo
E5
here?
Note: Change timbre of muting by varying right hand pressure.
Muted

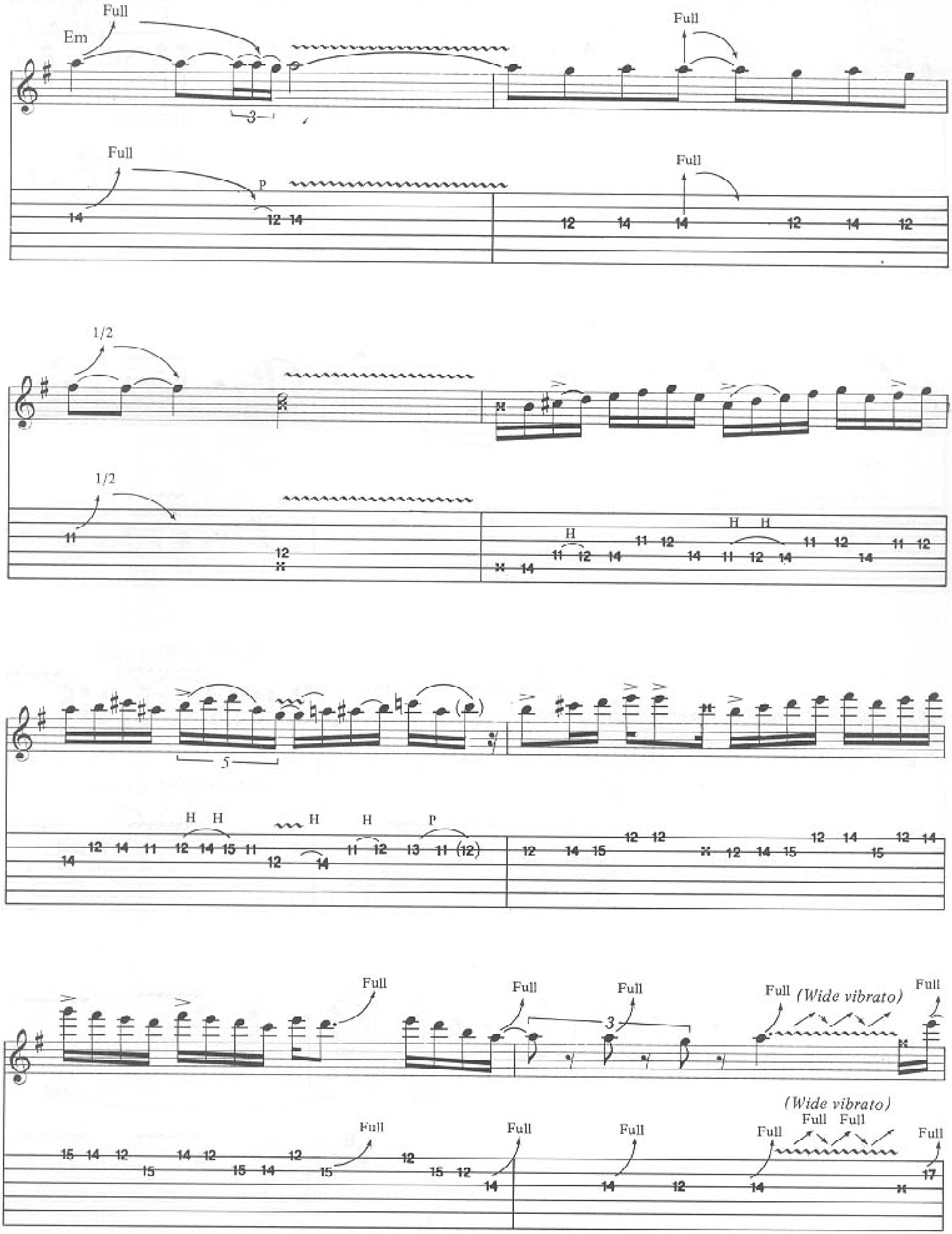

D5
Fdbk.
Fdbk.
E5
Fdbk.
Fdbk.
Note: Harmonic feedback pitched a 10th above the fundamental
Muted
E
D
Fdbk.
(Sustain)
(Fdbk.)
Muted
E(m)5
D
Tremolo picking
Sl.
Tremolo picking
Tremolo picking
Em
D
Slight fdbk.
Tremolo picking
Sl.
Sl.
Sl.
Tremolo picking
Fdbk.
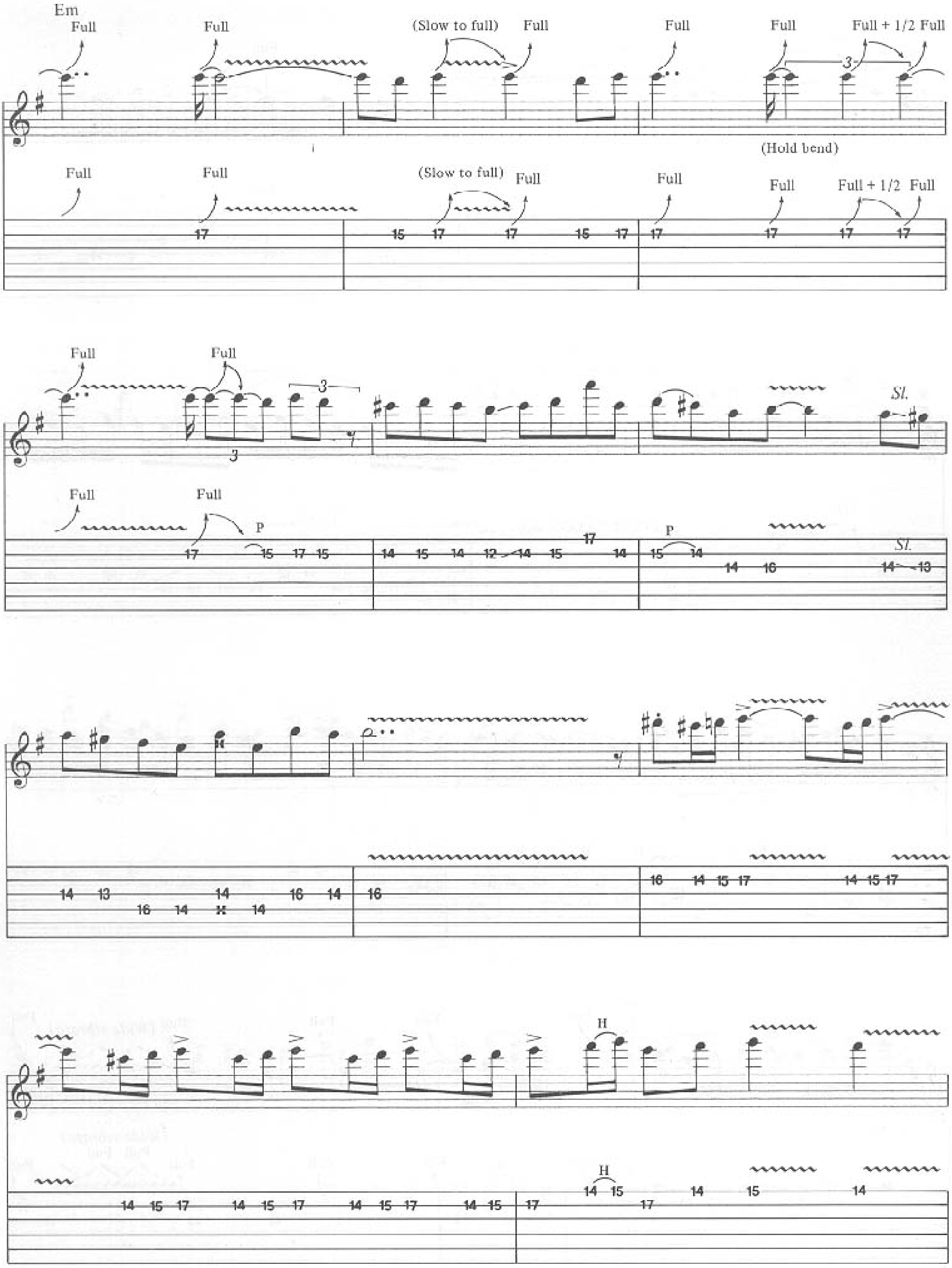
Guitar solo No. 1

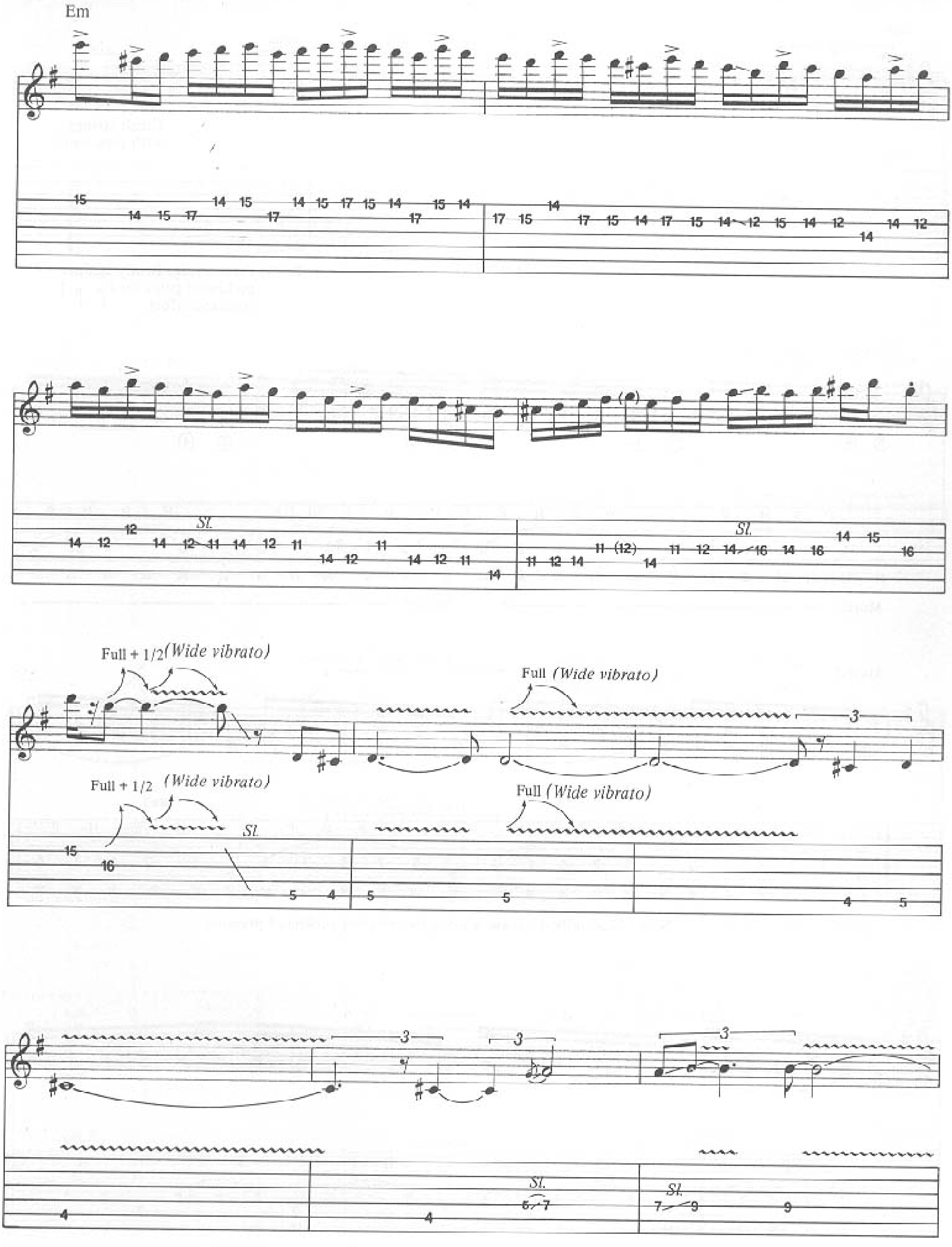


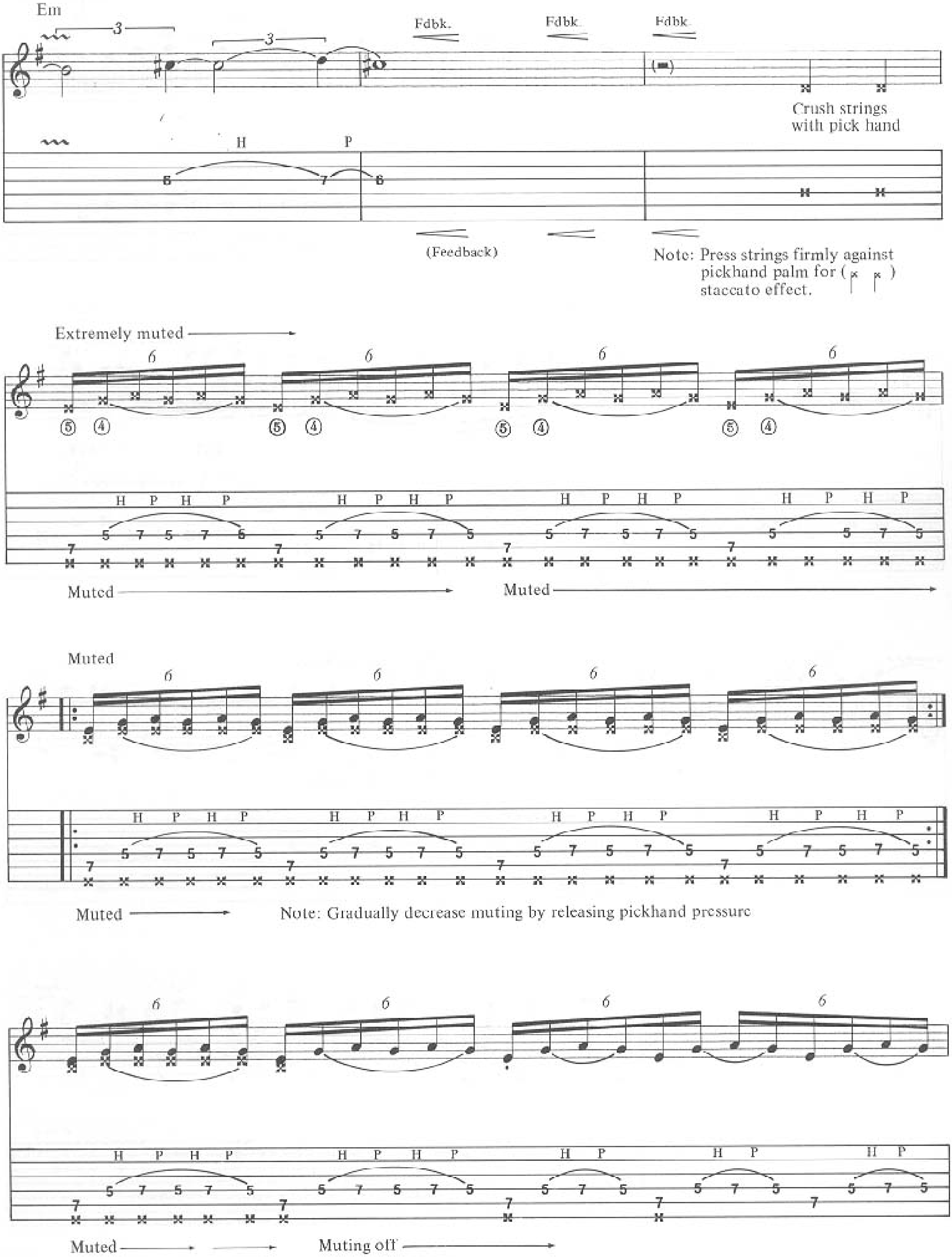

Em
1/2
Gliss pick
Sl.
P
H

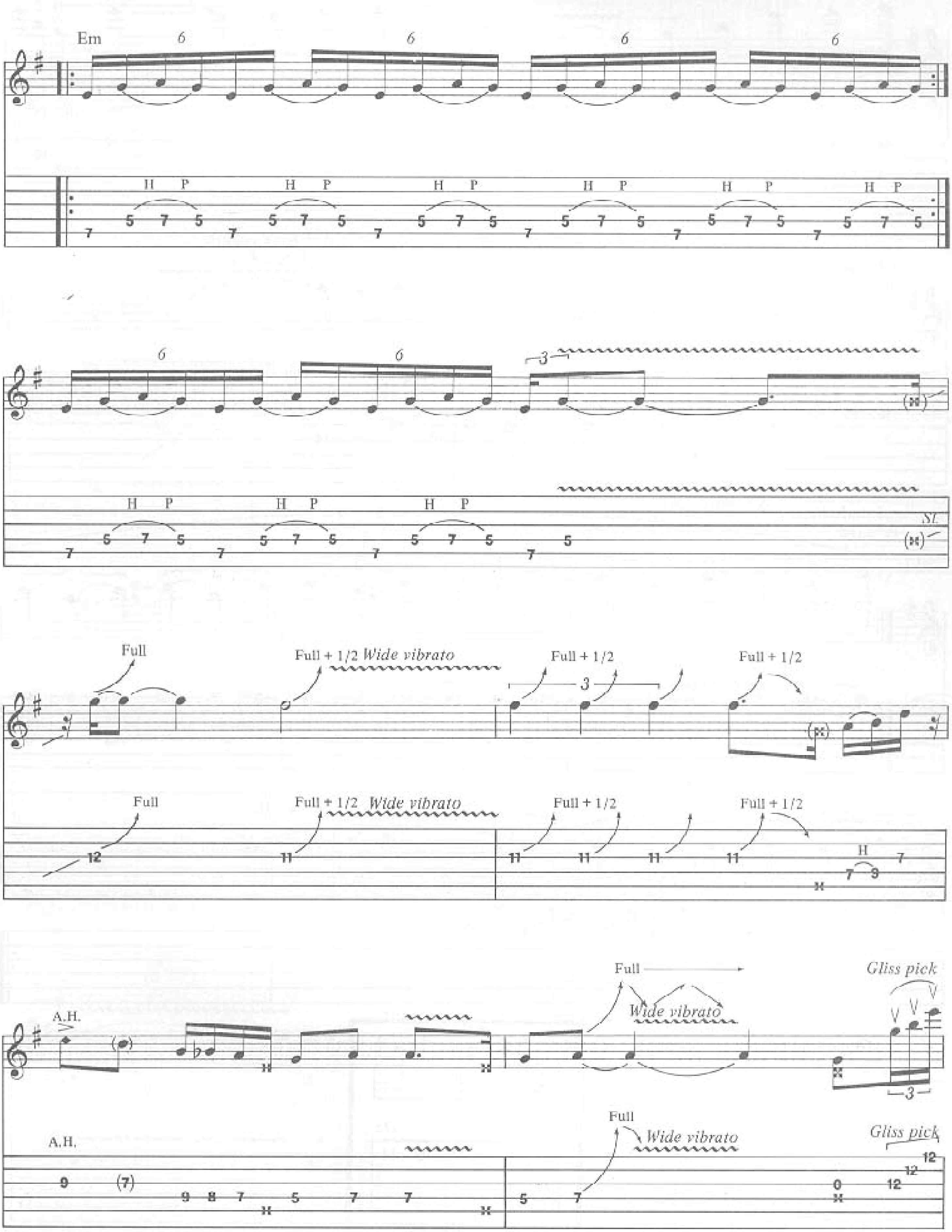

Em
P
H
H P
P
Full
Full
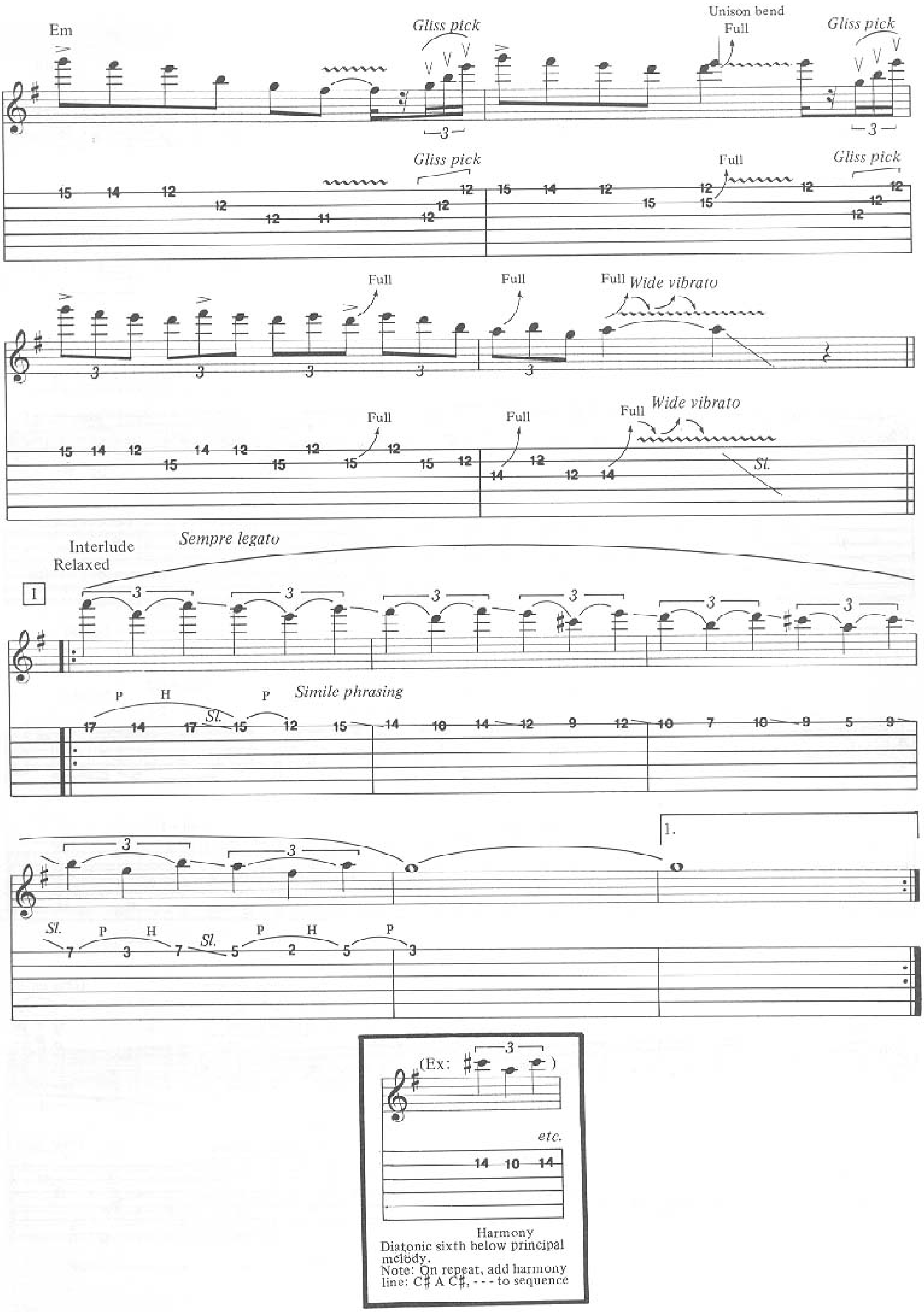

Em
Full
1/2
H
P
(Wide vibrato)

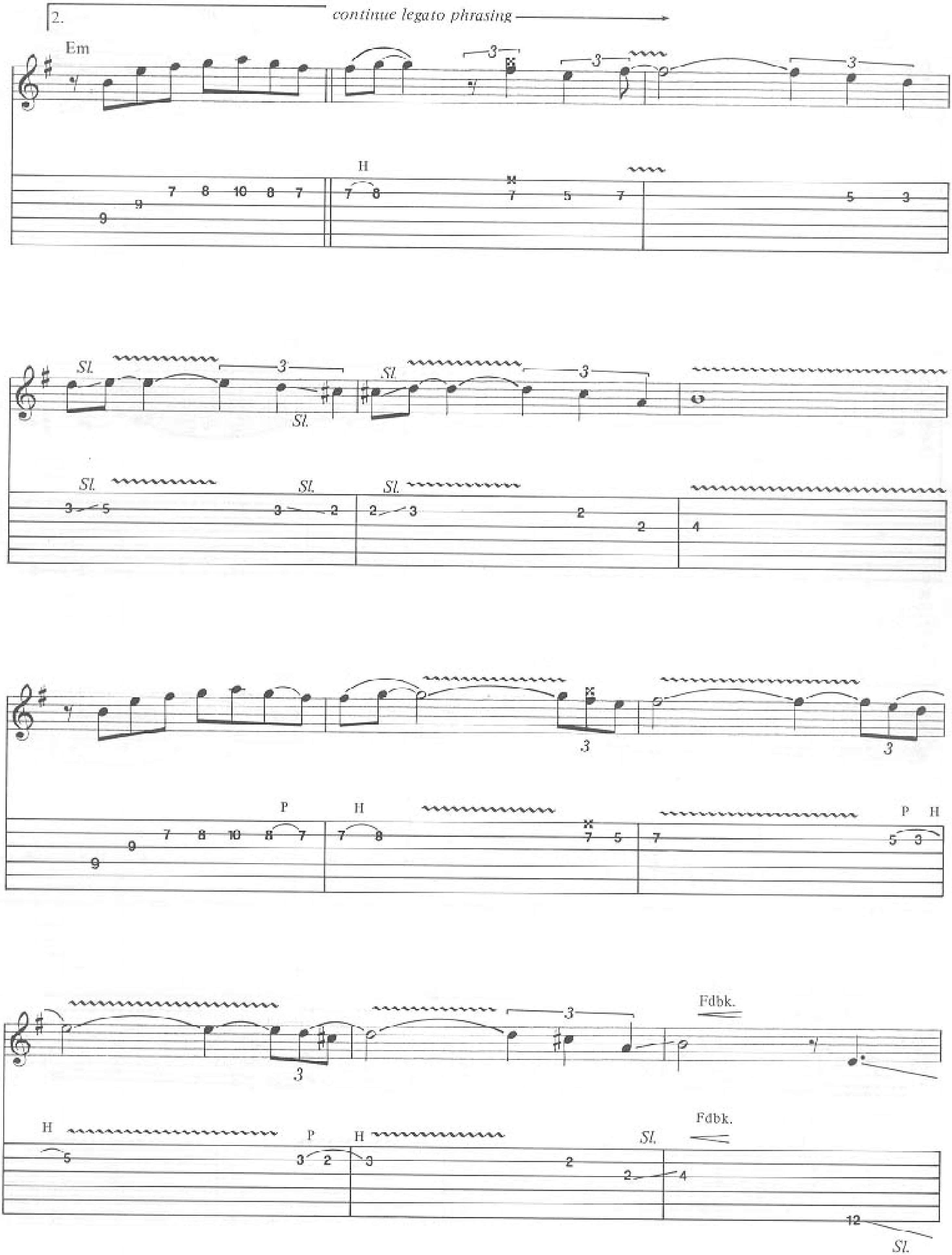

Em
Full
Full
(Slow to full)
Full
Full
Full
Full + 1/2 Full
(Hold bend)
Full
Full
(Slow to full)
Full
Full
Full
Full + 1/2 Full
Full
Full
Full
Full
P
P
Sl.
Sl.
H
H
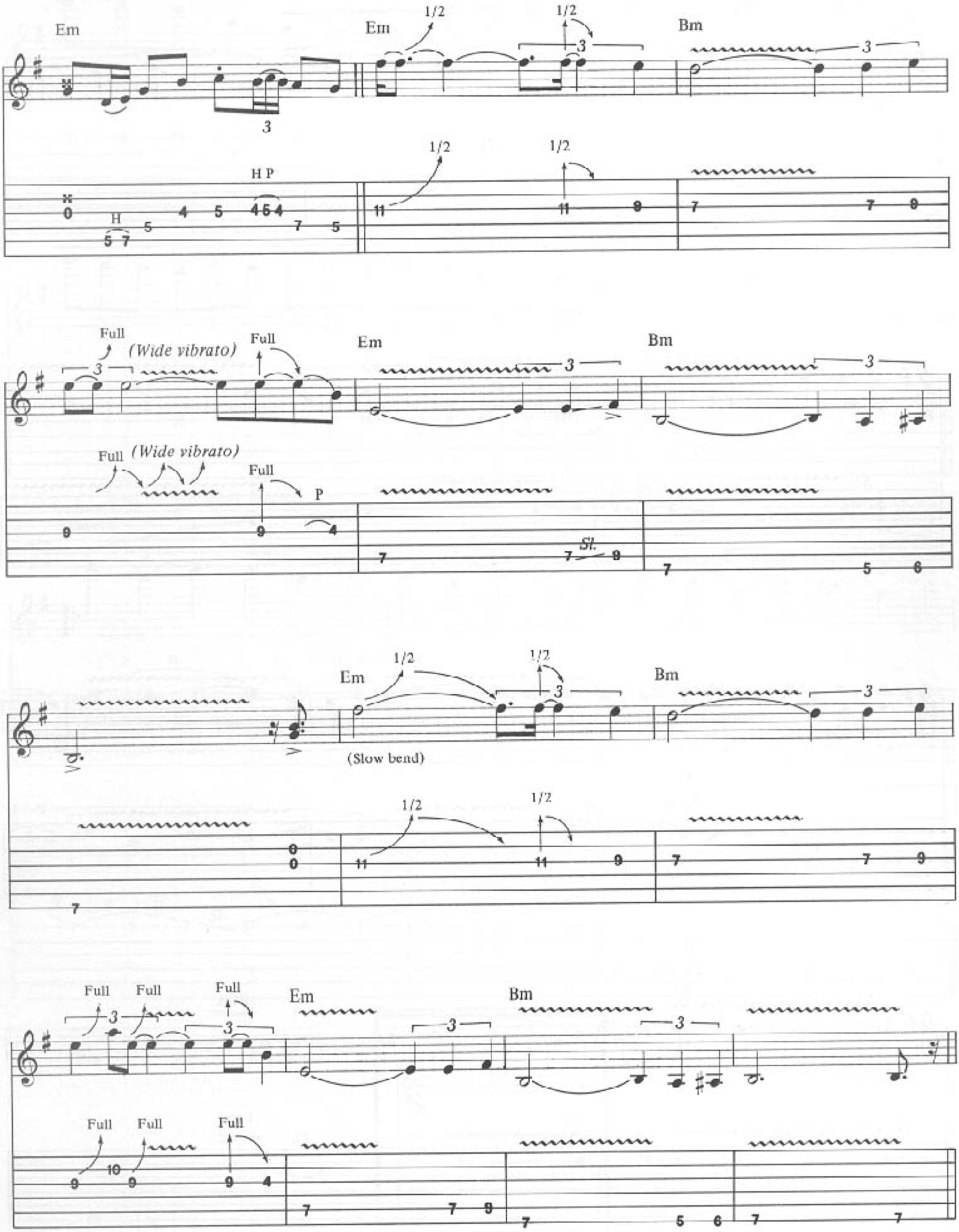

Em
Sl.
Sl.
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)
Full + 1/2 (Wide vibrato)
Sl.
Full (Wide vibrato)
Sl.
Sl.


Em
Fdbk.
Fdbk.
Fdbk.
Crush strings with pick hand
(Feedback)
Note: Press strings firmly against pickhand palm for staccato effect.
Extremely muted
Muted
Muted
Muted
Muted
Note: Gradually decrease muting by releasing pickhand pressure
Muted
Muting off
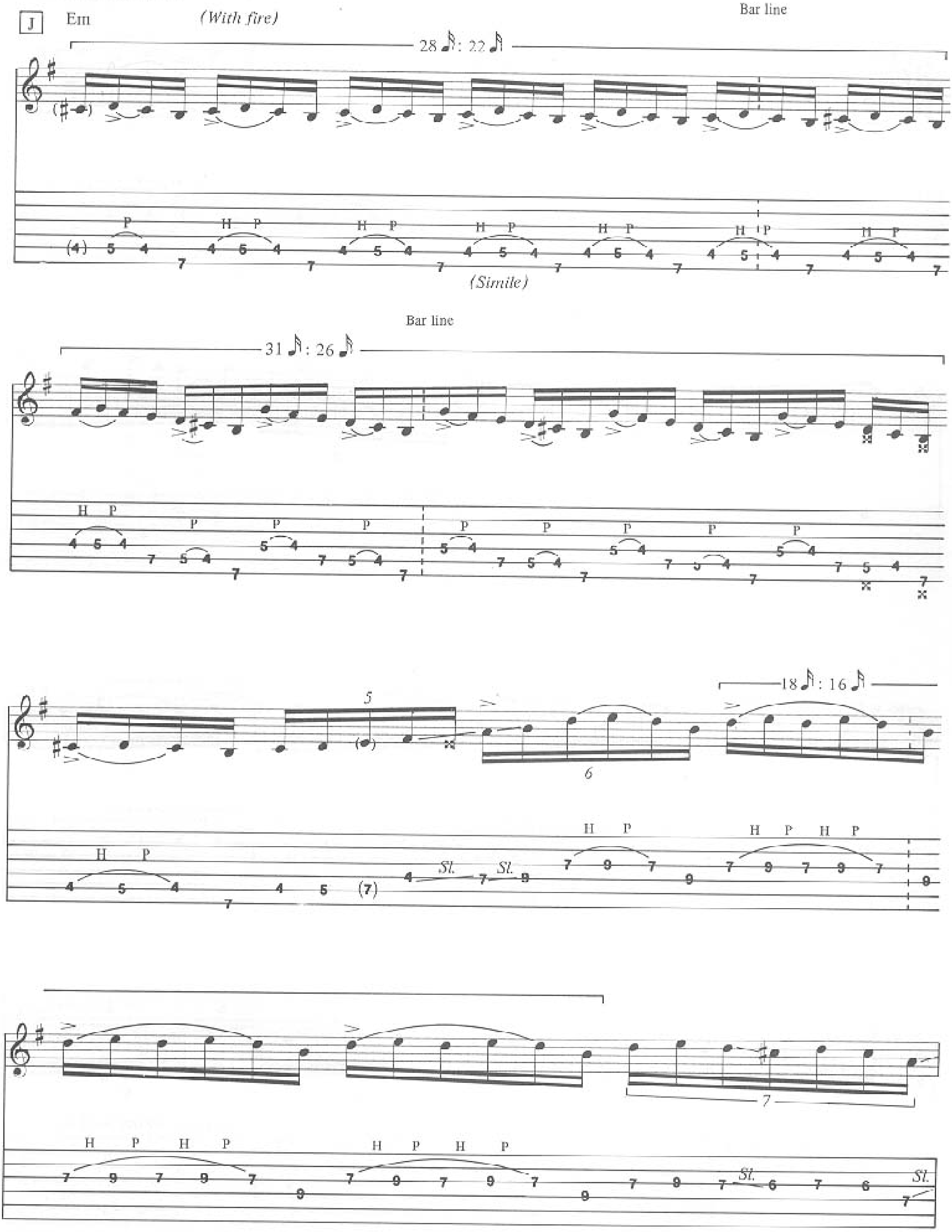

Em
H P
Sl.
Full
Full + 1/2 Wide vibrato
Full + 1/2
A.H.
Full
Wide vibrato
Gliss pick
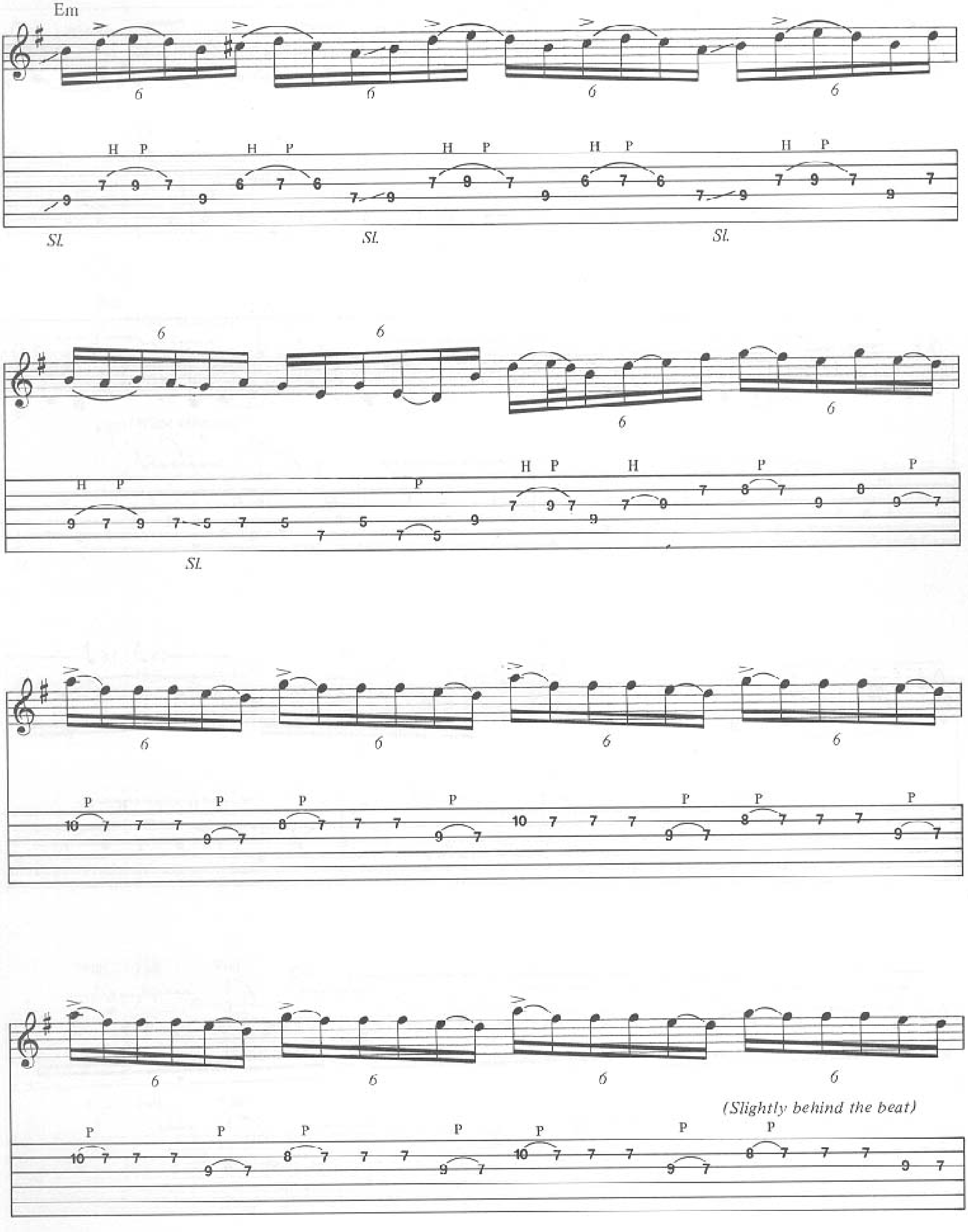

Em
Gliss pick
Unison bend
Full
Gliss pick
Gliss pick
Full
Gliss pick
Full
Full
Full Wide vibrato
Full
Full
Full Wide vibrato
Sl.
Interlude
Relaxed
Sempre legato
I
Simile phrasing
1.
(Ex:
etc.
Harmony
Diatonic sixth below principal melody.
Note: On repeat, add harmony line: C♯ A C♯, - - - to sequence
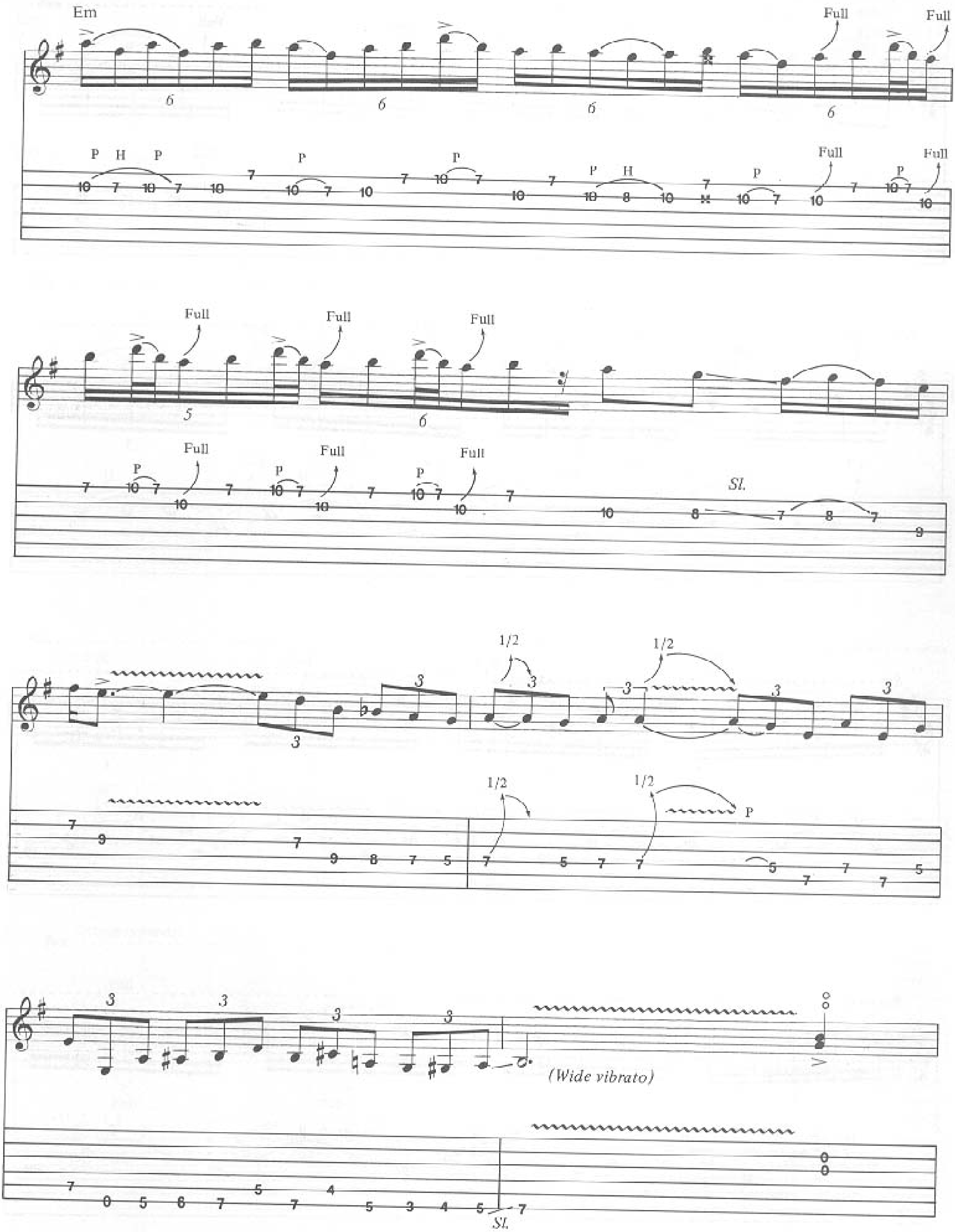

2.
continue legato phrasing
Em
H
Sl.
P
Fdbk.

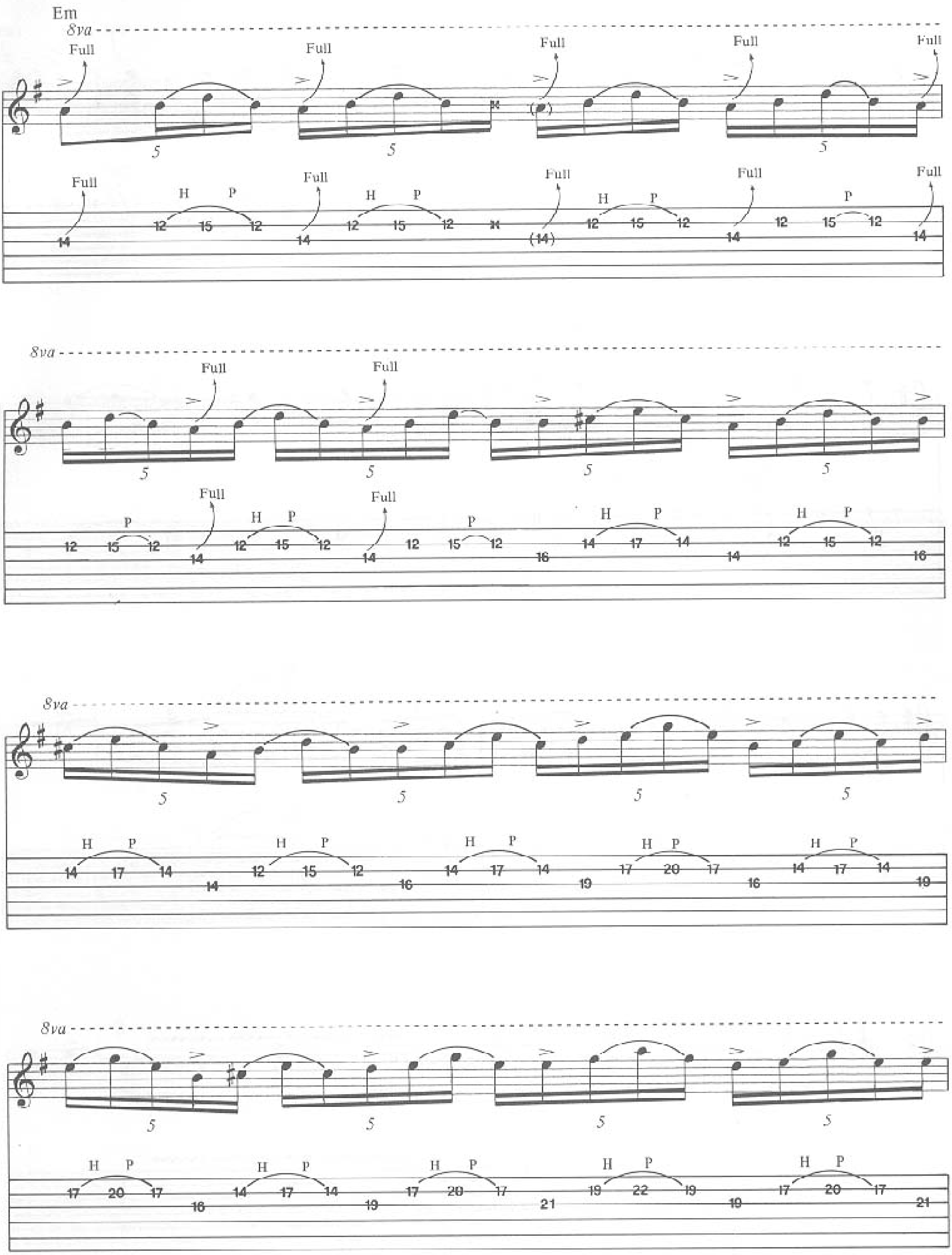

Em
Em
Bm
1/2
H P
H
Full
(Wide vibrato)
P
Sl.
(Slow bend)
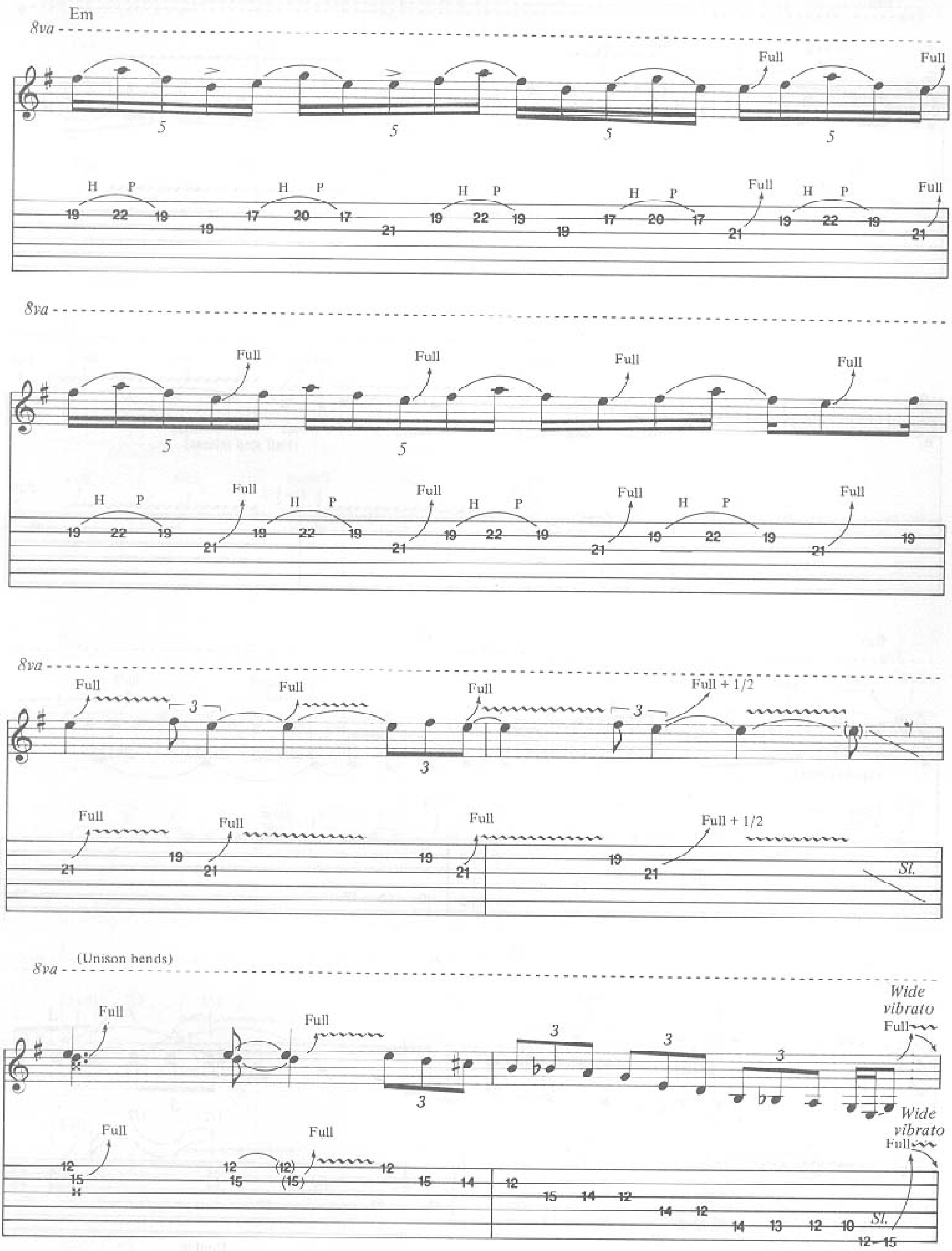
Guitar solo No. 2

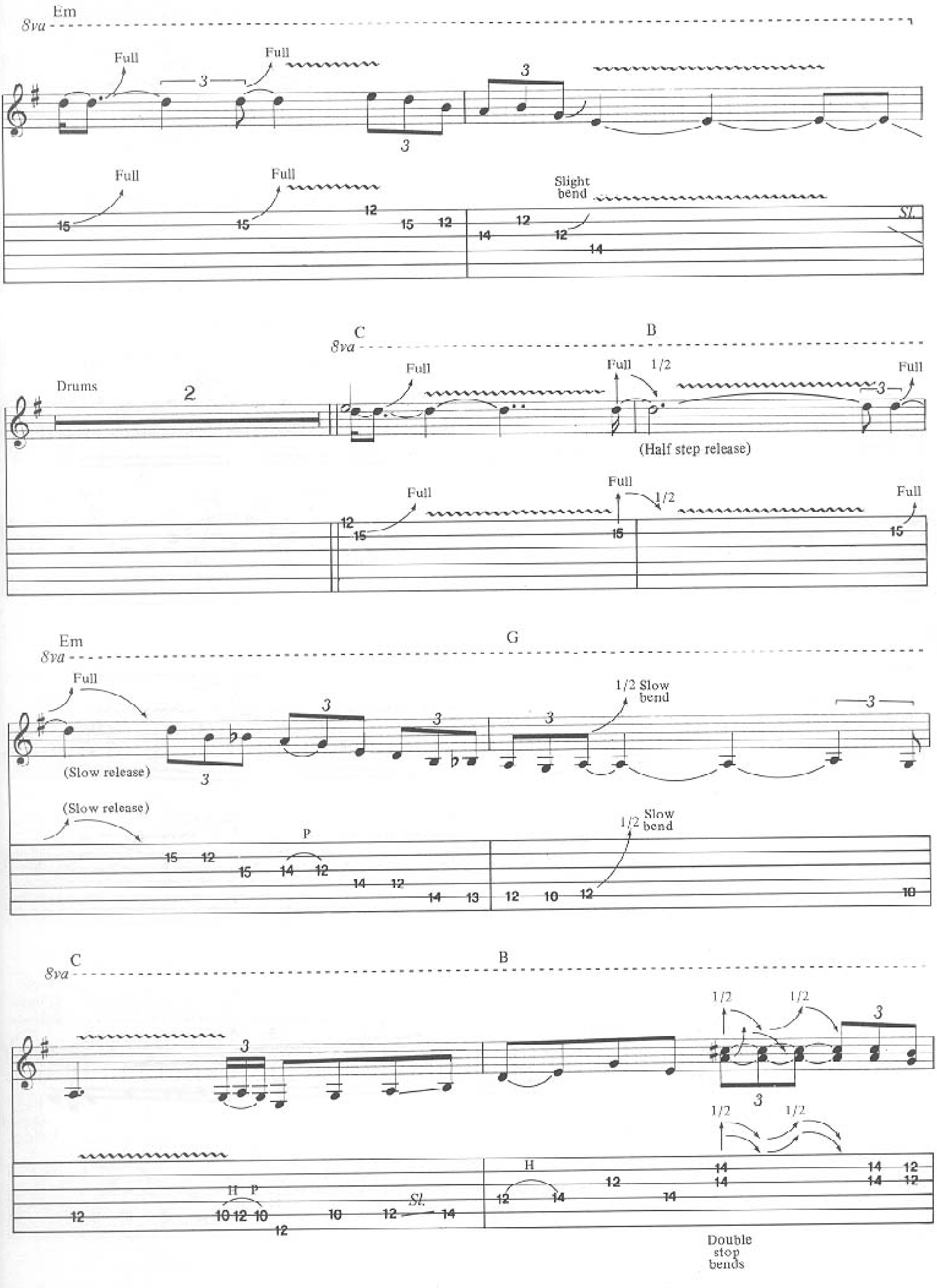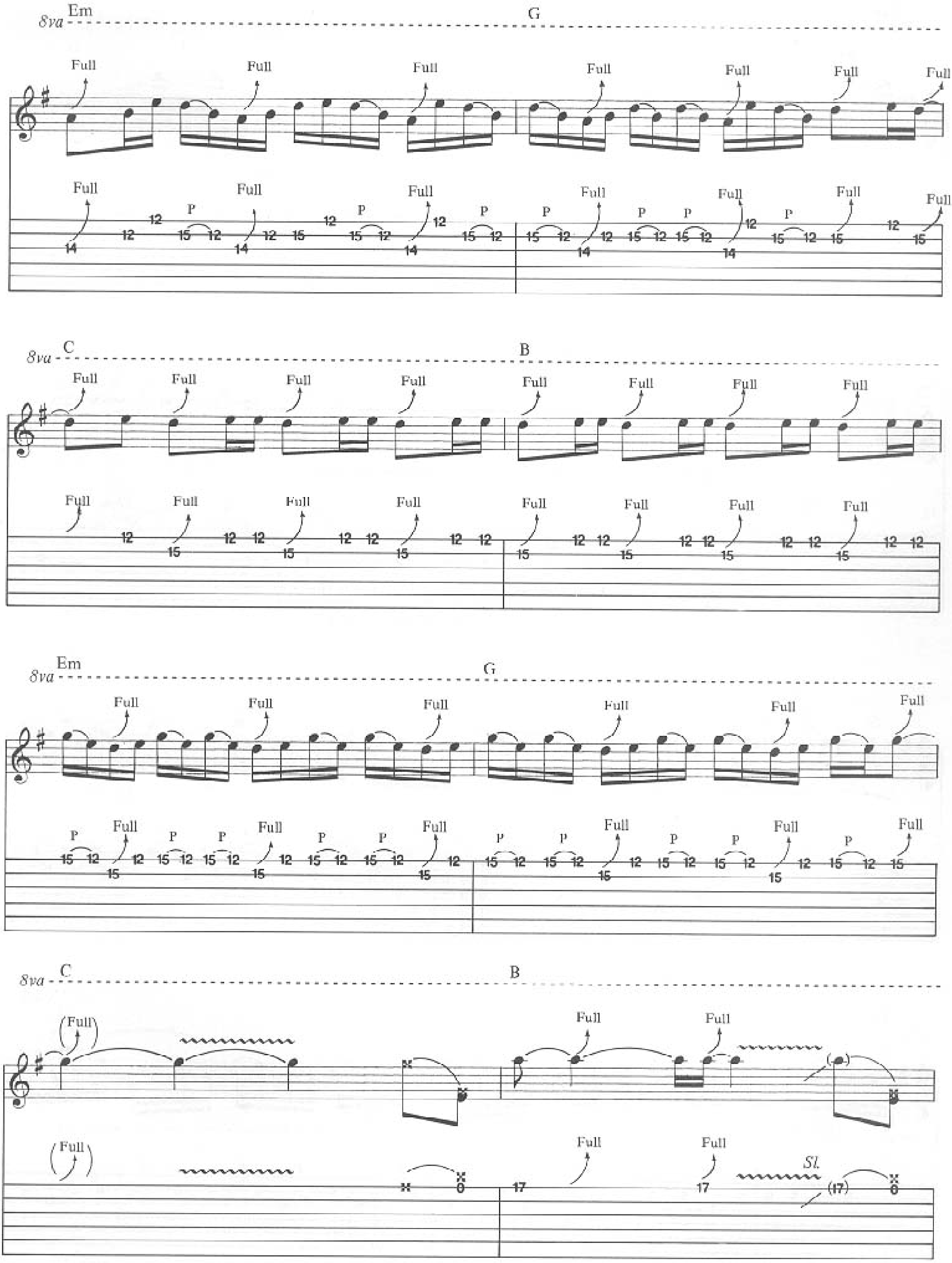



Em
Sl.
(Slightly behind the beat)
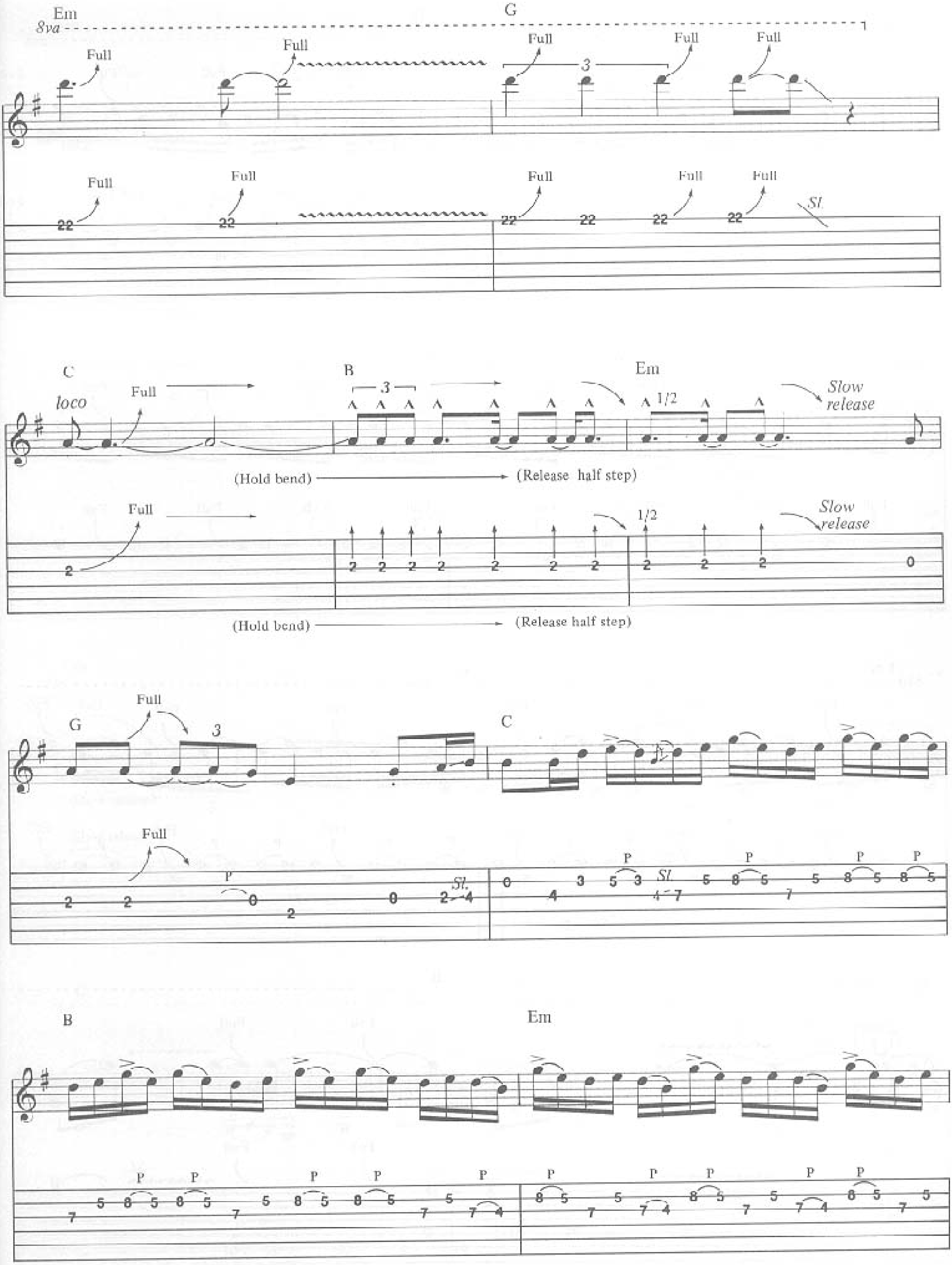

Em
Full
P H P
Sl.
1/2
(Wide vibrato)

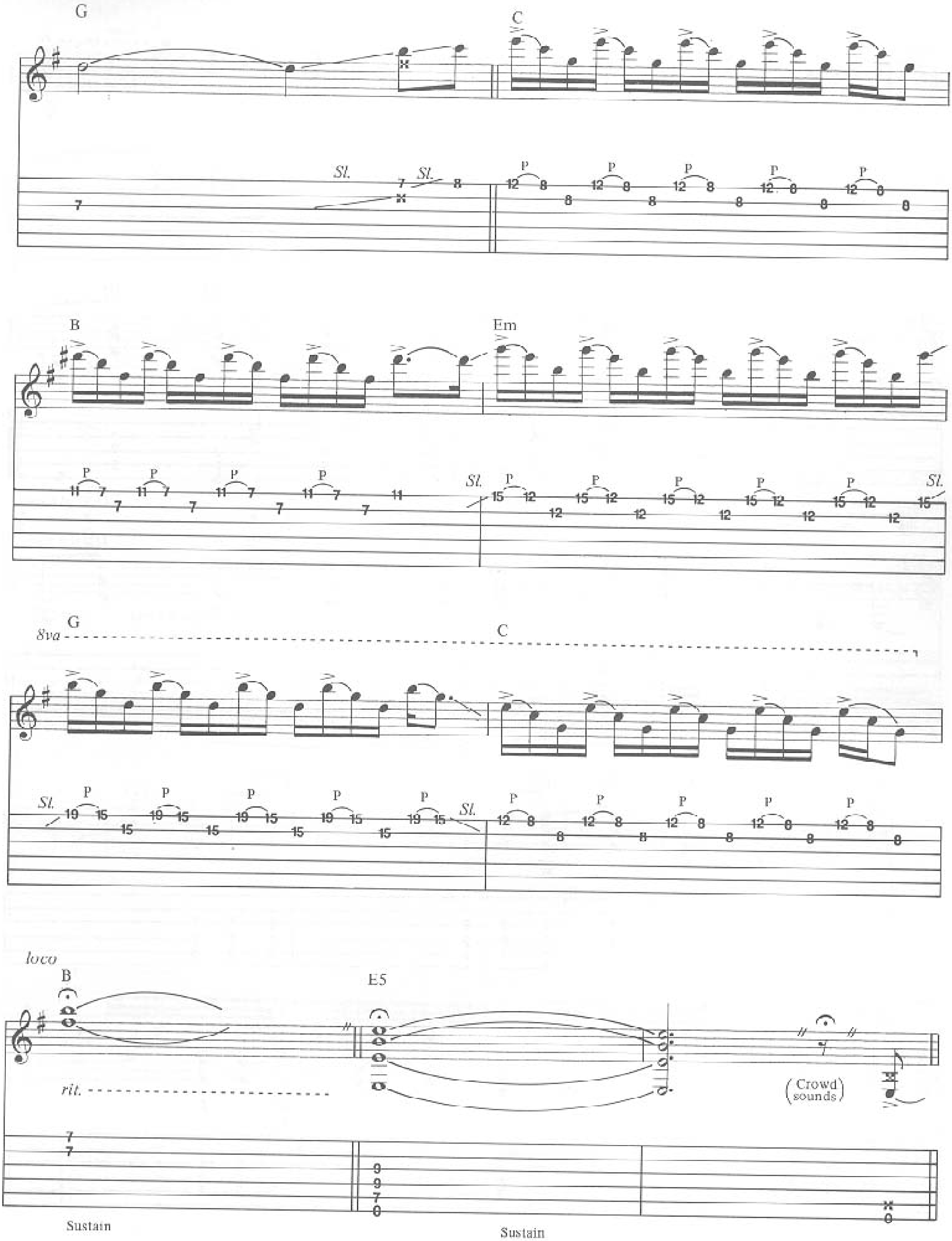

Em
8va
Full
H
P


Em
8va
Full
H
P
Full + 1/2
Sl.
(Unison bends)
Wide vibrato
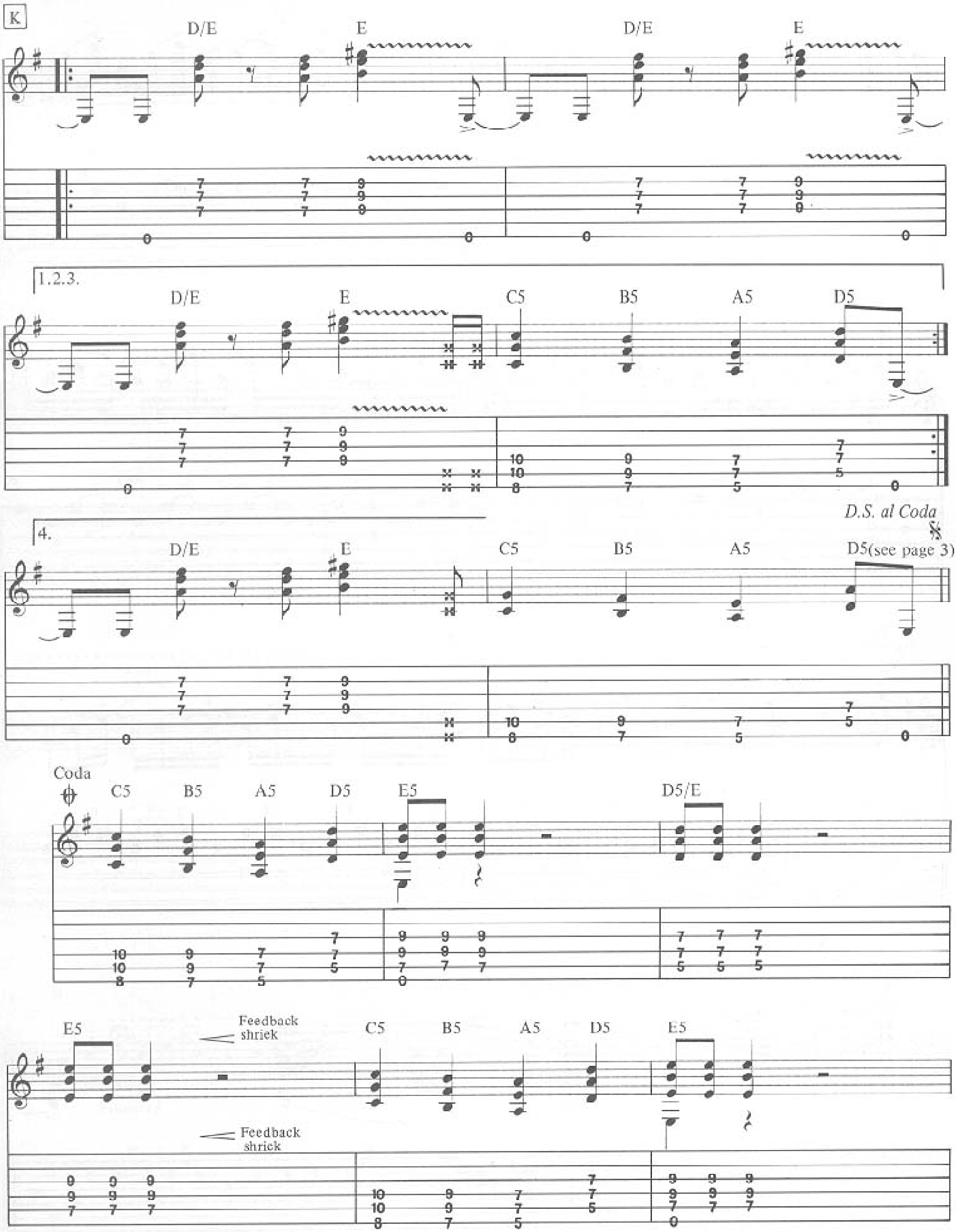

Em
8va
Full
Full
Full
Full
Slight bend
Sl.
Drums
C
8va
B
Full
Full
1/2
Full
(Half step release)
Full
Full
1/2
Full
Em
8va
G
Full
(Slow release)
1/2 Slow bend
(Slow release)
P
1/2 Slow bend
C
8va
B
1/2
1/2
H P
Sl.
H
1/2
1/2
Double stop bends

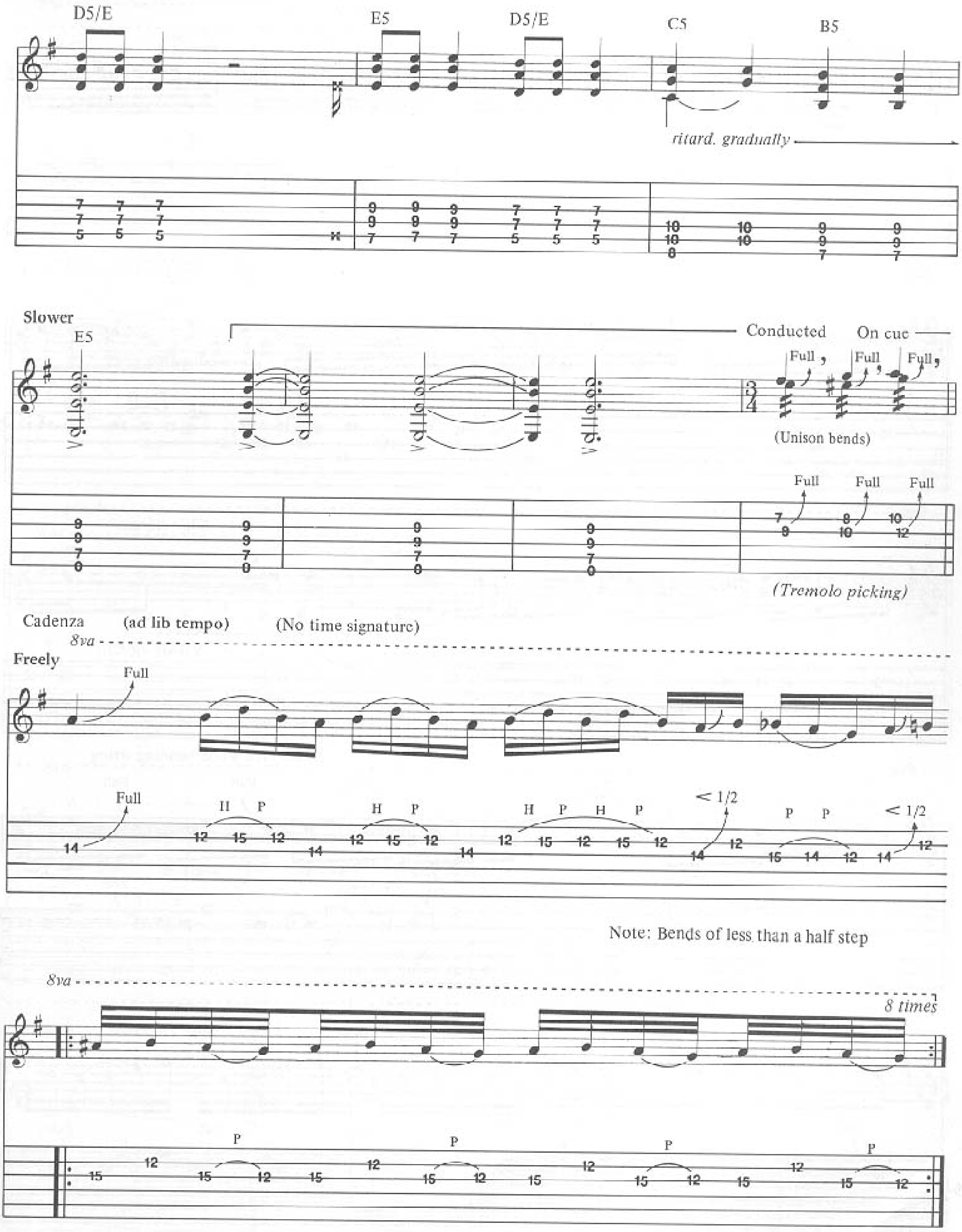

8va
Em
G
Full
P
8va
C
B
Full
8va
Em
G
Full
P
8va
C
B
Full
Sl.

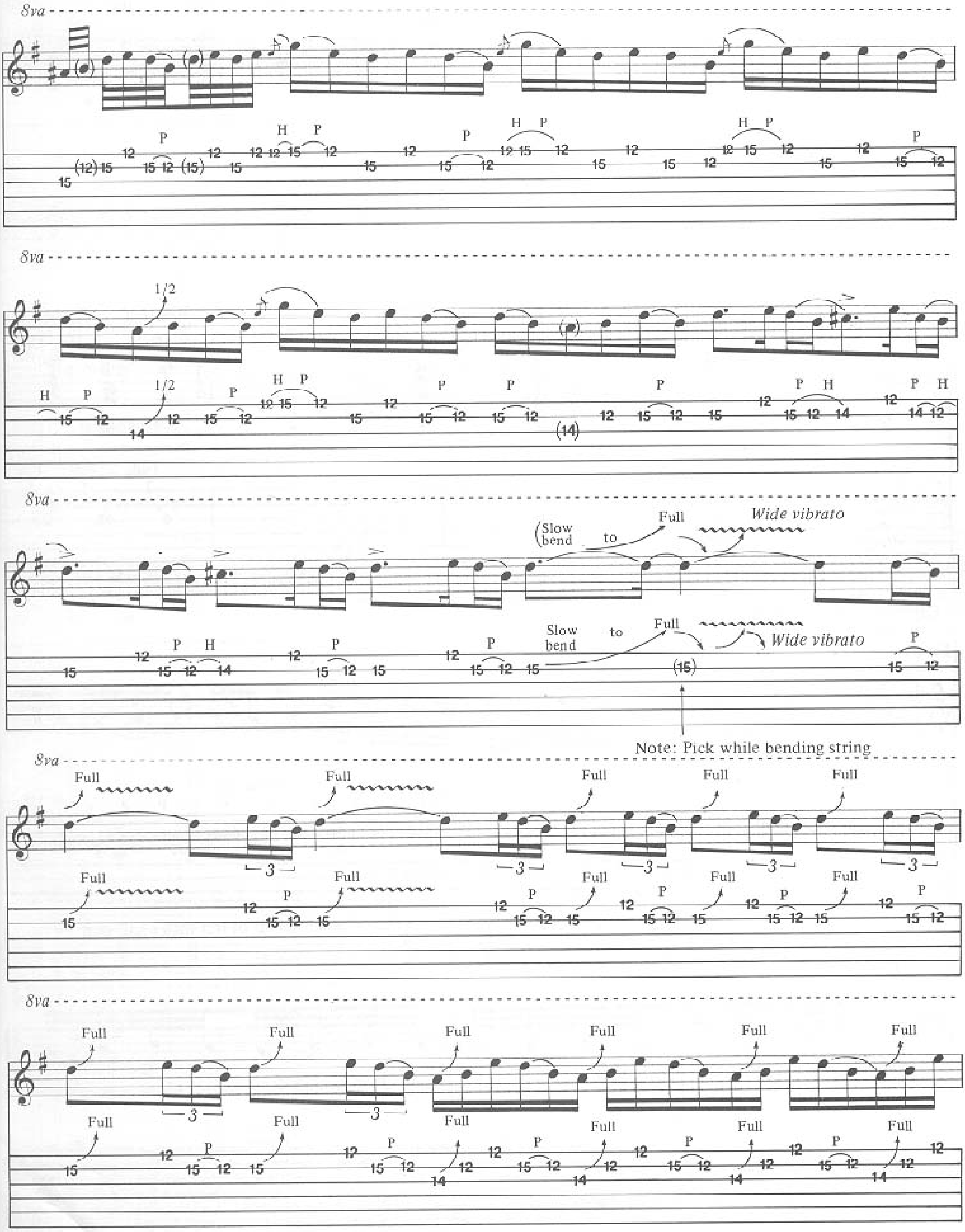

Em
8va
Full
G
Full
Full
Full
Full
Sl.
C
loco
Full
B
Em
1/2
Slow release
(Hold bend)
(Release half step)
G
Full
C
P
Sl.
B
Em

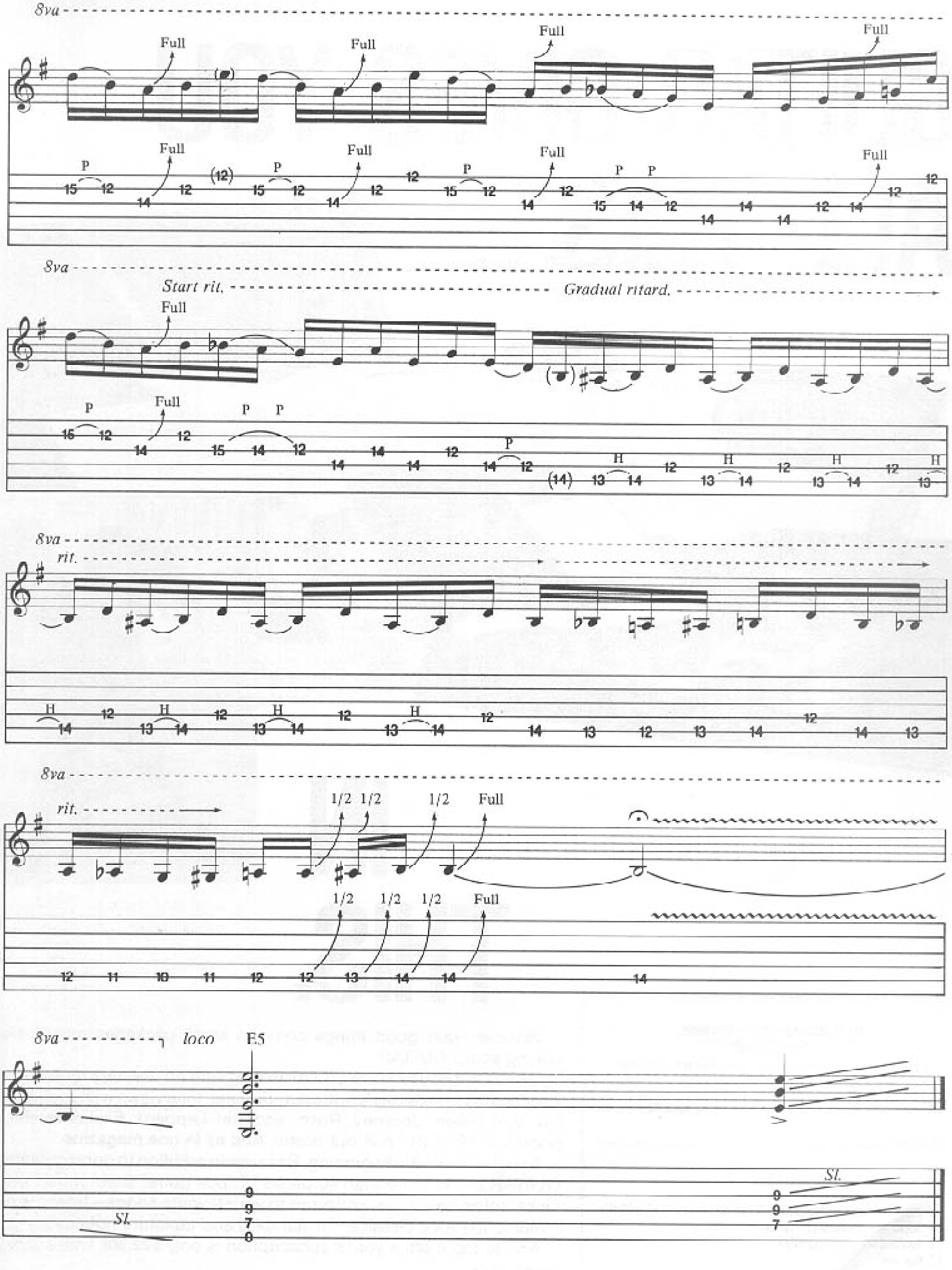

G
C
Sl.
B
Em
8va
loco
E5
rit.
Sustain
Crowd sounds

Reprise


K
D/E
E
D/E
E
1.2.3.
D/E
E
C5
B5
A5
D5
4.
D/E
E
C5
B5
A5
D.S. al Coda
D5(see page 3)
Coda
C5
B5
A5
D5
E5
D5/E
E5
Feedback shriek
Feedback shriek
C5
B5
A5
D5
E5


D5/E
E5
D5/E
C5
B5
ritard. gradually
Slower
E5
Conducted
On cue
Full
(Unison bends)
(Tremolo picking)
Cadenza
(ad lib tempo)
(No time signature)
8va
Freely
H P
< 1/2
Note: Bends of less than a half step
8 times


8va
Slow bend to
Full
Wide vibrato
Note: Pick while bending string
1/2
H
P


8va
Full
P
Start rit.
Gradual ritard.
H
rit.
1/2
loco
E5
Sl.

ARE YOU READY TO ROCK
ARMED AND READY
ATTACK OF THE MAD AXEMAN
CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
INTO THE ARENA (Instrumental)
LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
VICTIM OF ILLUSION

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